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J.M. VAN OPHUIJSEN

HEPHAESTION ON METRE



# HEPHAESTION ON METRE

A TRANSLATION AND COMMENTARY

BY

J.M. VAN OPHUIJSEN



E.J. BRILL

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**MR CHARLES ADRIAAN VAN OPHUIJSSEN**

Constantinopel 2·9·1911 - 's-Gravenhage 16·12·1977

*nil me paenitet huius patris*

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## PREFACE

The following study was conceived as a preliminary to the volume entitled *Griechische Verslehre* which is now nearing completion in the hands of my supervisor at Leiden, Professor C.M.J. SICKING, and due to appear as part of the *Handbuch der Altertumswissenschaft* published by BECK in München. Leiden academic customs and indeed regulations deny me the courtesy of expressing my gratitude to him or any others who have occupied themselves with my work in a professional capacity; they cannot debar me from acknowledging my indebtedness to Mrs. N.A.W. VAN OPHUIJSEN-BRUCK, who removed some of the more unacceptable idiosyncrasies from my English prose; to the late Mrs. A.M. VAN DER WIEL-VAN DER LEE, who volunteered to type out a rather patchy manuscript; to the board and employees of the Fondation Hardt at Vandoeuvres near Genève for the singular hospitality I was privileged to experience at their hands in the spring seasons of 1981 and 1984; to the Netherlands Organization for the Advancement of Pure Research (Z.W.O.) for a grant to meet the expenses required for the second of these sojourns; to the editorial board of *Mnemosyne* for accepting my work for publication in their Supplement series; and to my former colleagues at E.J. Brill's for their continued dedication to the gentle art of making books.

Leiden  
 Subfaculteit der klassieke taal- en letterkunde  
 Doelensteeg 16  
 February 1987

## ABBREVIATIONS

### GREEK AUTHORS AND TEXTS

cited after LSJ with the following exceptions:

|                         |   |
|-------------------------|---|
| Aesch.                  | Aeschylus   |
| <i>Prom.</i>            | <i>Prometheus</i>   |
| Apoll.Dysc.             | Apollonius Dyscolus   |
| A.Q.                    | Aristides Quintilianus (cited by traditional chapter numbers as well as by page and line in:<br>Aristidis Quintiliani <i>de musica</i> libri tres. Edidit R.P. Winnington-Ingram. Leipzig, Teubner 1963) (= W.-I.)  |
| Bacchyl.                | Bacchylides   |
| <i>Enk.</i>             | <i>Enkomion</i>   |
| Choer.                  | Georgius Choeroboscus   |
| Eur.                    | Euripides   |
| H.                      | Hephaestion (cited by traditional chapter and paragraph numbers as well as by page and line in:<br>Hephaestionis <i>Enchiridion</i> cum commentariis veteribus edidit M. Conbruch. Leipzig, Teubner 1906) (= C.)<br><i>Encheiridion</i> (cited without title whenever this is possible without ambiguity) |
| <i>E.</i>               |   |
| $\pi$ .                 | $\pi$ ερὶ ποιήματος   |
| $\pi\pi$ .              | $\pi$ ερὶ ποιημάτων   |
| $\sigma\eta\mu$ .       | $\pi$ ερὶ σημείων   |
| (Longinus) <i>Prol.</i> | <i>Prolegomena</i>  |
| (Pl.) <i>Resp.</i>      | <i>Respublica</i>   |
| RhG                     | Rhetores Graeci. Edidit Ch. Walz. Stuttgart 1832–6. 9 vol.  |
| Sch.                    | Scholia, Scholiast  |
| Soph.                   | Sophocles   |
| <i>Phil.</i>            | <i>Philoctetes</i>  |

### EDITIONS OF POETIC FRAGMENTS

|                                      |  |
|--------------------------------------|--|
| CA                                   | <i>Collectanea Alexandrina</i> . . . ed. J.U. Powell. Oxford 1925                            |
| D.-K.                                | <i>Die Fragmente der Vorsokratiker</i> ed. H. Diels & W. Kranz. 5th ed. 3 vol. Berlin 1934–7 |
| K.                                   | <i>Comicorum Atticorum Fragmenta</i> ed. Th. Kock. 3 vol. Leipzig 1880–8                     |
| K.-A. (quotations from Aristophanes) | <i>Poetae Comici Graeci</i> ed. R. Kassel & C. Austin. Vol. III.2. Berlin & New York 1984    |
| (all other quotations)               | <i>Poetae Comici Graeci</i> ed. R. Kassel & C. Austin. Vol. IV. Berlin & New York 1983       |
| Ka.                                  | <i>Comicorum Graecorum Fragmenta</i> ed. G. Kaibel. Berlin 1899                              |
| K.-S.                                | <i>Tragicorum Graecorum Fragmenta</i> . Vol. II ed. R. Kannicht & B. Snell. Göttingen 1981   |
| L.-P.                                | <i>Poetarum Lesbiorum Fragmenta</i> ed. E. Lobel & D.L. Page. Oxford 1955                    |
| M.                                   | (quotation from Bacchylides)   |

- Bacchylidis *Carmina cum fragmentis* post B. Snell ed. H. Maehler. Leipzig 1970  
 (quotations from Pindar)  
 Pindari *Carmina cum fragmentis* post B. Snell ed. H. Maehler. Vol. II. Leipzig 1975  
 N. *Tragicorum Graecorum Fragmenta* ed. A. Nauck. 2nd ed. Leipzig 1889  
 P. (quotation from (Ps.-) Simonides)  
*Epigrammata Graeca* ed. D.L. Page. Oxford 1975  
 (all other quotations)  
*Poetae Melici Graeci* ed. D.L. Page. Oxford 1962  
 Pfl. Callimachus ed. R. Pfeiffer. Vol. I. Oxford 1949  
 PLG. *Poetae Lyrici Graeci* ed. Th. Bergk. 4th ed. 3 vol. Leipzig 1878–82  
 R. *Tragicorum Graecorum Fragmenta*. Vol. III ed. S. Radt. Göttingen 1985  
 S. *Tragicorum Graecorum Fragmenta*. Vol. I ed. B. Snell. Göttingen 1971  
 SuH *Supplementum Hellenisticum* ed. H. Lloyd-Jones & P. Parsons. Berlin & New York 1983  
 W. *Iambi et Elegi Graeci* ... ed. M.L. West. Oxford 1971–2

## WORKS OF REFERENCE

- Al. Pauly *Der kleine Pauly*. Lexikon der Antike ... herausgegeben von K. Ziegler and W. Sontheimer. München 1964–75. 5 vol.  
 OCD *The Oxford Classical Dictionary*. Edited by N.G.L. Hammond and H.H. Scullard. Second edition. Oxford 1970  
 LAW *Lexikon der alten Welt*. Redaktion K. Bartels and L. Huber. Zürich & Stuttgart 1965  
 L.S.J. *A Greek-English Lexicon*, compiled by H.G. Liddell & R. Scott. A new (ninth) edition ... by H.S. Jones. Oxford 1925–40

## MODERN AUTHORS

- DALE, LM<sup>2</sup> or (e.g.) LM, p. 69<sup>2</sup>  
 A.M. Dale, *The Lyric Metres of Greek Drama*. 2nd edition, Cambridge 1968  
 HERMANN, *Doctr. Metr.*  
 G. Hermann, *Elementa doctrinae metricae*. Leipzig 1816  
 MAAS  
 P. Maas, *Greek Metre*. Oxford 1962  
 METTE, *Parateresis*  
 H.J. Mette, *Parateresis*. Untersuchungen zur Sprachtheorie des Krates von Pergamon. Halle (Saale) 1952  
 PAGE, S. & A., App.  
 D.L. Page, *Sappho and Alcaeus*. Oxford 1955, Appendix  
 PFEIFFER  
 R. Pfeiffer, *History of Classical Scholarship*. From the Beginnings to the End of the Hellenistic Age. Oxford 1968  
 VAN RAALTE  
 M. van Raalte, *Rhythm and Metre*. Towards a Systematic Description of Greek Stichic Verse. Thesis Leiden. Assen 1986.  
 SNELL  
 B. Snell, *Griechische Metrik*. 3. Auflage, Göttingen 1962  
 SUSEMIHL  
 F. Susemihl, *Geschichte der griechischen Literatur in der Alexandrinerzeit*. 2 vol., Leipzig 1891–2  
 WEST  
 M.L. West, *Greek Metre*. Oxford 1982  
 WESTPHAL  
 A. Rossbach & R. Westphal, *Metrik der Griechen im Vereine mit den übrigen musischen Künsten*. 2. Auflage in 2 Bänden ... von R. Westphal. Leipzig 1867–8  
 WESTPHAL-GLEDITSCH  
 A. Rossbach & R. Westphal, *Theorie der musischen Künste der Hellenen*. 3. Band 1. Abth.: Allgemeine Theorie der

- griechischen Metrik von R. Westphal und H. Gleditsch. Leipzig 1887  
 WHITE  
 J.W. White, *The Verse of Greek Comedy*. London 1912  
 VON WILAMOWITZ, GV  
 U. von Wilamowitz-Moellendorf, *Griechische Verskunst*, Berlin 1921

## METRICAL TERMINOLOGY

|               |                      |
|---------------|----------------------|
| <i>acat</i>   | acatalect            |
| <i>anap</i>   | anapaest(ic)         |
| <i>antisp</i> | antispast(ic)        |
| <i>ba</i>     | baccheius, baccheiac |
| <i>cat</i>    | catalectic           |
| <i>cho</i>    | choriambic           |
| <i>cr</i>     | cretic               |
| <i>cratin</i> | cratineion           |
| <i>da</i>     | dactyl(ic)           |
| <i>dim</i>    | dimeter              |
| <i>epicho</i> | epichoriambic        |
| <i>epion</i>  | epionic              |
| <i>glyc</i>   | glyconeion           |
| <i>hexam</i>  | hexameter            |
| <i>ia</i>     | iambus, iambic       |
| <i>ion</i>    | ionic                |
| <i>a mai</i>  | <i>a maiore</i>      |
| <i>a min</i>  | <i>a minore</i>      |
| <i>paē</i>    | pacon(ic)            |
| <i>pentam</i> | pentameter           |
| <i>pher</i>   | pherecrateion        |
| <i>priap</i>  | priapeion            |
| <i>sp</i>     | spondee, spondaic    |
| <i>tetram</i> | tetrameter           |
| <i>tr</i>     | trochaeus, trochaic  |
| <i>trim</i>   | trimeter             |

For abbreviations confined to the *Index* see p. 170 below.

ARGUMENT

### 1. *The present work*

HEPHAESTION, a grammarian who worked in Alexandria during the second century of our era, is at once among the least read and, in an indirect way, among the most often quoted of ancient authors. The terms in which he speaks of the metres of Greek verse and their properties have largely remained in use until the present day, many of them having been adopted to refer additionally to verse written in the classical tradition, first in Latin and secondarily in the European vernaculars, and to verse belonging to independent literary traditions especially in the case of some of the more general notions. For most of this vocabulary it may be assumed that it was coined long before H. lived, and quite a bit of it has come down to us from other sources as well as from writings preserved under his name, yet there is no other oeuvre in which it is presented all in one context and with a similar degree of completeness. It is this comprehensiveness which enabled H. to eclipse all his predecessors and to become the single teacher of metric to the western world, and one whose authority went almost unchallenged until the 19th century. After this period many elements continued in use individually, but the system they once owed their meaning to had proved too unsatisfactory to be thought worth retaining.

H. is only the last of a number of ancient authors who have been dethroned after having been the chief source on a particular branch of learning. Ideally this process first makes it possible to consider the performance of the writer in question in a historical perspective and to appraise it realistically; he may retain or regain his place as a classic, on different grounds now and not necessarily with the same standing. Nothing of the kind has happened to H. Since Paul Maas first published his harsh verdict on ancient metrical theory<sup>1</sup> a few scholars have entered into H.'s treatment of particular phenomena, but the objective, as before, has not so much been to explain his procedures with reference to his purposes as to exploit his data to serve one's own purposes. In this respect the study of H., as of other grammarians, is lagging far behind that of most other ancient Greek authors and genres.

The intention of the present work is not to revise the received evaluation of H.'s contribution to the study of metre as it is nowadays conceived; it

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<sup>1</sup> 'Die antike metrische Wissenschaft bietet uns oberflächliche Beschreibung, mechanische Klassifikation, unfruchtbare Spekulation. Noch heute brauchbar sind nur einige ihrer Termini, besonders solche, die nicht beanspruchen, etwas Wesentliches über die Sache auszusagen.' P. MAAS, *Griechische Metrik* p. 2/§ 6, in: *Einleitung in die Altertumswissenschaft*, ed. A. GERCKE & E. NORDEN. 3rd edition, Leipzig & Berlin 1927.



is to present, and give an account of, his approach to Greek verse as much as possible in his own terms or in terms belonging to systems which are demonstrably close kin to his. The latter applies in particular to the concise treatment of metric preserved in the work *περί μουσικῆς* by Aristides Quintilianus, which provides a welcome supplement to H.'s in many places not over-explicit text and which will here be compared to it throughout. By contrast the remaining source-material, whose systematic connection with H. is not equally evident, will be referred to only occasionally, and rephrasings and discussions in modern terminology will be excluded on principle except in so far as they can help us to elucidate the purport of H.'s words.

The form chosen for this investigation comprises a translation, a commentary, a Greek index, and a general survey which it will be convenient to open with. The *translation* is interspersed with supplements, appearing in brackets, most often serving to bring to the surface the recurrent underlying subjects which H. left it to his readers to understand. This is the most economical way to incorporate a large number of fairly elementary explanations as well as being the least misleading way to turn H.'s substantively used adjectives of different genders and his elliptic clauses into acceptable and unambiguous English; outside these parentheses the translation is not interpretative but aimed at furnishing a Greekless student of metre with a close equivalent of the original, and readers of Greek with an explicit statement of my understanding of the text, in which the examples given by H. have been supplied with a scansion on his principles. The *commentary* attempts to extract a maximum of sense from H.'s text by confronting his statements with each other in the first place and with those of A.Q. in the second place, and thereby to describe the system of metric which is known as the Alexandrian system as far as this can be done from sources containing their own credentials so to speak, as opposed to odds and ends of uncertain derivation preserved in Byzantine commentaries. It must be observed that the reconstruction thus aimed at is principally historical, since it is based on relevant testimony and accommodates speculations only marginally, but not absolutely historical, since it forces two (and on certain subjects three) witnesses manifestly differing from each other on some points, to supplement each other on other points. This procedure commended itself both in view of the scantiness of the evidence, especially as compared with the vast oeuvre ascribed to H. in antiquity, and in view of a desire to comprehend the grammarians' approach in its constant characteristics rather than its individual variations, so as to allow of a fair assessment of its viability. The *index* is at once (1) an index verborum to H. and to the relevant sections of A.Q., limited to significant words but including all occurrences for these; (2) an index to the commentary, and,

to a limited extent and in cases of polysemy or of multiple reference especially, (3) a glossary. No text has been included, because satisfactory editions of both authors are available: for H.'s text, including his quotations from the poets, the Teubner edition by M. CONSBRUCH has been followed, for A.Q. that by R.P. WINNINGTON-INGRAM; departures from these two are noted in the commentary.

It is hoped that the materials thus collected and ordered will enable future students of metre, especially of Greek metre, to make a more reasoned choice of what to accept and what to discard from the somewhat floating traditional vocabulary of the subject as far as this can be retraced to its most coherent classical source, and will provide them with a fixed point to depart from in redefining the elements they have a use for. At the same time a long-neglected division of the history of philology receives attention.

## 2. *The remains*

What has come down to us of H.'s works begins with the title 'H.'s enchiridion' (or 'handbooklet'), to which several manuscripts add the words 'on metres'. The part of his texts—about three quarters—which is included under this title at the least (hereafter: *E.*) is that which is marked off by the words (*E.* xv.6/58.10–1) 'so much about (some manuscripts: the) metres, and next (we) must speak about (the) poem'. Then follows a short fragment (hereafter: *π.*) whose first words are 'Of the poems some are', and whose title contains at least the phrase 'on (the) poem' or 'on poems', sometimes preceded by '(some manuscripts: Of) H.'s metrical introduction'. A fragment it may be called because it says at one point (§ 6/60.16–7) 'Each of the aforesaid must be subdivided', but is broken off after only the first 'of the aforesaid' has been subdivided. Next follows a piece (hereafter: *ππ.*) which begins to cover the same ground as the last one, though with various differences, but which follows its plan to the end and even adds four sections not announced. It is transmitted under different titles, among which the same phrases 'on (the) poem' and 'on poems' turn up again, but now not in all manuscripts. Finally there is a section (hereafter: *σημ.*) inscribed 'on signs'. Two manuscripts conclude with the words 'end of H.'s enchiridion'.

To this must be added the testimony of the Byzantine scholar Choeroboscus (6th c.A.D.) who states in the *Prolegomena* to his commentary on H. (§ 3/180.22–4) that (1°) H. has written a 'book on (the) poem which is always found together with the present book on metres' and in which he refers to it (*μεμνησθαι αὐτὸν τούτου* 180.22), thereby proving its gen-

uineness, and (§ 4/181.11–4) that (2°) H. has first written 48 books on metre and in three successive stages reduced them to ‘one, the present little handbook’; and that of the lexicon entitled the Souda which states s.v. Ἡφαιστίων that (3°) he has written ‘an enchiridion (ἐγχειρίδιον; some manuscripts: ἐγχειρίδια ‘enchiridia’) through (διά, sometimes emended to: περί ‘about’, or deleted) metra and (...) and very many more (writings)’ (μέτρων καὶ (...) καὶ ἄλλα πλείστα).

I do not propose to review the question of the authorship of the two sections ‘on (the) poem(s)’, but merely to conclude from the data summarized above that (1°) H. required a treatment of metres to be supplemented by a treatment of poems as compositions of metres; and that (2°) we do not have H.’s treatment of poems in a version which is both complete and in his own words.

Of these assumptions the first, which rests primarily on the last sentence of what indisputably belongs to the *E.*, is confirmed by A.Q. who likewise appends a section on the poem (i.29/52.8–23); the second is based on Choeroboscus’ statement sub 1° above (§ 3/180.22–4) as well as on the internal characteristics of π. and ππ. referred to. It seems that H.’s teaching on metres and that on poems have been transmitted to us along different ways at least as far as the period between Choer. and our manuscripts is concerned, and in different degrees of completeness, and it seems reasonable to accept it as a consequence of these historical circumstances that the reconstruction of the latter subject has to exploit one more source—A.Q. and two allegedly Hephaestionic works as against the single *E.*—and to treat the testimony of these sources as being of equal authority until further notice. Incidentally, the difference in the tradition of the two divisions may itself be a reflection of a difference in the importance attached to them or the use made of them. As for the final section ‘on signs’, this is best seen as an appendix which is of small intrinsic interest for our metrical purposes but whose presence as such throws light on the use that the system to which it is appended was put to.

In view of these considerations it seems justifiable to restrict our treatment of H. to the *E.* as we have it, while making reference to π. and ππ. wherever they may be thought to throw light on the *E.*

### 3. *Metric: its place in music*

While H. plunges *in medias res*, A.Q. indicates the place of metric in at least one curriculum: from his point of view it is just the third and last part of the technical section of the theoretical half of the art of music (i.5/6.8–18); it is the part which deals with a song (μέλους i.4/5.4) at the level of its language (λέξις ib./5.5,8). That this wider perspective is not wholly

foreign to H. is testified by his remark (xiii.1/40.4–6) that ‘the palimbaccheiac (species) ... is unfit for the composition of sung verse (πρὸς μελοποιῖαν 40.5), but the cretic (species is) fit (for this)’; actually μελοποιῖα is another partition of music as A.Q. defines it: it is the first part of the ‘chrestic’ section of the practical half (i.5/6.21); ‘chrestic’ (ib./6.19–21) is what has reference to the composition of music and is opposed to ‘exaggeltic’ (ib./6.20–2) which has reference to its production. Most interestingly, within the chrestic section this μελοποιῖα is followed by ῥυθμοποιῖα ‘the making of rhythm’ and this in its turn by ποίησις ‘the composition of verse’ (ib./6.21); it is easy to see that these three practical disciplines correspond to the theoretical disciplines, the harmonic, rhythmic, and metric part (μέρη ... ἁρμονικόν ῥυθμικόν μετρικόν ib./6.18), and to the material and formal objects common to both series, 1° melody (material) or harmony (formal), 2° rhythm, and 3° speech respectively (μελωδία ῥυθμός λέξις i.4/5.4–5; ἁρμονία ῥυθμός λέξις i.12/28.8–9). Moreover, the first of the five fragments which Consbruch appends to his text of H. ascribes to him a definition of rhythm (as an ordering of time-units, χρόνων τάξις 76.20, cf. the slightly fuller version in A.Q. i.13/31.8–9), thus confirming his awareness of this wider context of his metrical studies.

*Justification of studying metric on its own terms.* But it is wise to leave it at this; there is no suggestion in A.Q., let alone in H., that the level of speech and of metre is not capable of being fruitfully studied independently from the other levels. It is true that there are ‘those who intertwine the theory about rhythms with the theory of metre’ (οἱ συμπλέκοντες τῇ μετρικῇ θεωρίᾳ τὴν περὶ ῥυθμῶν A.Q. i.18/38.15–6) as opposed to ‘those who keep it apart’ (οἱ χωρίζοντες ib./38.17), but this is in the account of the subject of rhythmic, it concerns a school of rhythmicians, and the implication is not that their metric is not autonomous but that their rhythmic is not; cf. A.Q. i.13/32.4–5 ‘the rhythm is distinguished (or divided: διαίρεται 32.4) by the syllables’, which shows us the ‘intertwining’ school arguing from metre to rhythm, not the other way round. Doubtless it is much to be regretted that so very little is known of Greek music, but instead of dwelling on this loss we had better make the most of the fact that the part of the threefold theory bearing on the object which has been preserved, i.e., the metrical part bearing on the linguistic material, is also the part of the theory which is best documented. To abandon the study of metre for want of information on its sister disciplines bespeaks of a fallacy that the ancient sources provide no excuse for; to confuse it with what little we do know of the other two, in particular of rhythmic, when they so carefully distinguished between them, has repeatedly proved to lead to *obscurum per obscurius*.

4. *Metric as mapped out by Aristides Quintilianus*

A.Q., then, having completed the account of rhythm (τοῦ ῥυθμικοῦ λόγου i.19/40.26), proposes to his readers to 'touch upon' (or perhaps 'to apply ourselves to', ἐφραψάμεθα W.-I., ἐφραψώμεθα codd., ib./40.27) the account of metre'.<sup>2</sup> In the next sentence he shifts from τοῦ μετρικοῦ to τῆς μετρικῆς which, being marked for gender, may be thought to call for a noun to be understood with it; generally with names of disciplines this want is supplied by τέχνη, traditionally translated 'art', but it is relevant to recall that somewhat earlier (i. 18/38.15) A.Q. had occasion to refer to the 'theory of metre' (τῇ μετρικῇ θεωρίᾳ), with a noun that seems a little more appropriate to the nature of the subject; and perhaps the formation in -ική was by his time so current that the need for an underlying noun was no longer felt.

This metric is divided into five 'accounts' (λόγος i.20/40.29) arranged in a fixed order: first (ἀρχὴ τῆς μετρικῆς 40.28) that of (περὶ ib.) elements (i.e. letters), then that of syllables, then that of feet, then that of metra, and finally that about the poem. Actually A.Q. writes 'then *thus* that of the metres' (εἰθ' οὕτως ὁ περὶ τῶν μέτρων 40.29–41.1), and after mentioning the final account of the poem he adds 'placed beside it to indicate' (or 'illustrate') 'the object aimed at of the metric' (theory or art, see above) (πρὸς ἔνδειξιν τοῦ σκοποῦ τῆς μετρικῆς παρατιθέμενος 41.1–2). The word literally translated 'thus' (οὕτως 40.29) could be paraphrased 'when we have had these, then (εἰθ' ib.), as we had reason to expect': given that what is being articulated is metric it is only natural to look out for an account of metra.<sup>3</sup>

It would be comfortable to bring the final account 'about (the) poem' in precisely the same relation to metric as the accounts preceding 'that about the metres', i.e., as a part of metric as a whole, and on a par with metric as a part; but this symmetry is not in the Greek. A.Q. thinks it worth stating but not worth arguing that there are three subjects prior to

<sup>2</sup> In the context it is natural to understand 'account' (λόγος) from 40.26 with 'metrical' (μετρικοῦ) as well as with 'rhythmical' (ῥυθμικοῦ), although 'the metrical' (τοῦ μετρικοῦ) can stand on its own.

<sup>3</sup> This agrees well with the presence before 'metres' of the definite article, which is absent from the names of the other subjects, just as it is present at the beginning of the account itself (i.23/45.18) but not of the other four accounts.—Professor J.C.M. VAN WINDEN illuminatingly compares the use of οὕτως in an apodosis after a temporal clause or participle (cf. LSJ s.v., I.7). By contrast the present instance of οὕτως is not likely to allude to the metric which was found to be involved in one approach (the intertwining one, see section 3 above) to the theory of rhythm, whether to identify the two metrics in question ('as indicated above') or to set them apart ('as follows (, not as before)'), for metric is expounded in the following section in perfect isolation from any other subject. On the other hand I do think it worth considering whether the word might hint at the conformity of the *content* with the *name* of metric: 'as the name has led us to expect'.

that of the metres; this is to be explained by the assumption common to the Greek grammarians that the part is systematically prior to the whole<sup>4</sup>, so that, to be scientific, the exposition of a subject must proceed from its ultimate elements of analysis, the atoms as it were, through its intermediate constituents, to the level at which the need for an exposition is felt. To proceed beyond that level, on the other hand, is not strictly speaking to the point, and this is the *raison d'être* of the bit of special pleading added: to justify the presence of an 'account about (the) poem', when we already have the one about the eponymous metres.

The verb literally translated 'to place beside' does not always have to connote more than 'to furnish', but A.Q. apparently does use it in the stricter sense, or as the equivalent of 'to add'.<sup>5</sup> As to the meaning of σκοπός 'object aimed at', it is instructive to return to the chapter in which A.Q. maps out his subject at large: the practical (half) of music, he says there (i.5/6.13–4), is that which operates according to the technical accounts and pursues the aim (σκοπὸν 6.14); it is also called (the) educational (πρακτικόν . . . ὁ δὲ καὶ παιδευτικὸν καλεῖται).<sup>6</sup> Now within the chrestic (see 3 above) section of this practical half, ποίησις or the composition of verse occupied the place which within the theoretical half was occupied by the μετρικόν part or that concerned with metres.<sup>7</sup>

Putting two and two together we may conclude that ποίησις, the composition of verse, is the πρᾶξις or activity which pursues the σκοπός or object aimed at which is the ποίημα or poem as its product, operating according to the relevant technical account, i.e. specifically the metrical account, which has to supply the παιδεία or education leading towards this aim. Within this framework the immediate and intrinsic object of metric is still self-evidently the metres but the ultimate and extrinsic object

<sup>4</sup> ' . . . the so-called stoicheion theory of language according to which language is seen as an atomic system where elements are added together into more and more complex systems: syllables, words, and sentences, . . . '—J. PINBORG in *Current Trends in Linguistics* ed. Th.A. SEBEOK, vol. 13: *Historiography of Linguistics*, part 1, The Hague 1975, (chapter on 'Classical Antiquity: Greece') p. 70.

<sup>5</sup> Cf. i.21/42.14, ii.14/79.7, and the verbal noun παράθεσις in the same chapters, 42.16–7 and 79.6.

<sup>6</sup> Here δὲ presumably brings into relief that this other (καὶ) name is not surprising in view of the character just given.

<sup>7</sup> Another telling use of the word in A.Q. is at iii. 18/118. 27–8 where he cites 'Plato's dictum that the aim of music are the things pertaining to the desire for beauty' (τὸ τῷ θεῷ Πλάτωνι ῥηθέν, σκοπὸν εἶναι μουσικῆς τὰ τοῦ καλοῦ ἐρωτικά), thus rendering the words in *Resp.* iii, 403 c 'the (things pertaining to) music should end in the (things pertaining to) the desire for beauty' (δεῖ δὲ ποῦ τελευτᾶν τὰ μουσικά εἰς τὰ τοῦ καλοῦ ἐρωτικά) which are to support a leading question whether 'the account about music has attained its end for us' (τέλος ἡμῖν ἔχειν ὁ περὶ μουσικῆς λόγος). Cf. F.M.J. WAANDERS, *The History of τέλος and τελέω in Ancient Greek*, thesis Amsterdam 1983, §§ 128, 231, and Appendix §§ 14\*–15\*.

is the poem; this lies beyond metric in the narrowest sense, and what we are doing is still metric (μετρική), not poetics (ποιητική), but it is recognized that there is room for an 'account' of a poem from a specifically metrical point of view, as an application of metres and thereby an illustration of metric.

5. *The distinction between A.Q. as a musician and as a derivative metrician*

This concerns A.Q.'s conception of metric in the abstract. What does he do with it? His chapters on metric as part of the theory of music follow this plan prefixed to them faithfully and methodically; it may be noted in advance that his successive 'accounts' are of very unequal length, the 16 lines of Teubner text for that about the poem (52.8–23), as compared to 79 about syllables and 199 about the metres, confirming the status of that about the poem as an illustration. Then A.Q. turns to the practical and educational half of his subject in book II; here he comes back to the level of language or speech (λέξις) in just one chapter (ii.11/75.14–76.30) which tells us more about his leading concerns as a musician: of 44 lines, 29 have reference to the elements, 5 to the syllables, 3 to the feet and one only to commata, cola, periods and metres all together, the point being that all that can be said of the larger units is simply a function of what is said of their elements, and that all that needs to be said of these is which are better-sounding ('more euphonous' εὐφωνότερα 76.1,14–5) or smoother (λειτουργέους 75.19, more precisely of the *sound* (φθόγγους 75.19) of the elements in question) as opposed to rougher (τραχύτερα 75.27, τραχέα 76.16, τραχεῖς (said of the sounds) 75.20) than others.

Traces of this metrical aesthetic are also found in the metrical chapters at the end of the theoretical book i translated below; what we have of H. contains less of them, and this little appears to fulfil a different function, as we shall find: it serves to explain whether a phenomenon thus qualified is current or not. What concerns us here is to note that there is a discrepancy between A.Q.'s treatments of the linguistic dimension in the theoretical and in the practical half of his survey, not in the way of an inconsistency but in the proportion between the different accounts in the two halves. I suspect that the chapter on λέξις in the educational book ii is on the whole more representative of A.Q.'s interests as a student of music, whereas the section on metric in book i contains, in addition to much that is appropriate to metric but less relevant to music, a few ingredients appropriate to music but foreign to metric.<sup>8</sup>

<sup>8</sup> These have not been rendered below. See Table on p. 169.

6. *The plan of the Encheiridion and chapter I*

The *E.* includes no explicit plan, and very few recapitulations and announcements. Most of its subjects are summoned and dismissed without more ado; we know that one is closed only because the next one is opened, and most of them are opened without so much as a particle betraying that anything had gone before. It is worth noting that this applies to the earlier chapters of the *E.* in particular (ch. i–x with the exception of viii which, like xi–xvi, has the particle δέ as a postpositive to its first word), because there are other signs that the self-imposed austerity governing the composition of the *E.* is relaxed a little towards the end, as will seem natural to anyone who has had occasion to compile a similar extract.

It is not hard to accommodate the *E.* to the plan of A.Q.'s chapters on metric. Chapters i & ii could be said to form an account of syllables, iii presents that of feet, and iv to xvi that of the metres, while the final account 'of (the) poem(s)' is reserved for the writing bearing a title to that effect. The first chapter however does not begin at the same point as A.Q.'s second account; it opens with the short syllable and proceeds to the long syllable, that long 'by position' or 'by arrangement', and that which is called the 'common' syllable,<sup>9</sup> but it does not contain any statement about syllables in general. Similarly H.'s 'account of the metres' in the narrower sense begins in ch. iv with acatalect metres, not with metres as such.<sup>10</sup>

This suggests two questions: (1°) why does H. neglect to define some of the most fundamental notions of the discipline he expounds, and (2°) why does he skip the 'account' of the elements, a level of analysis which is presupposed by the notion of a syllable and therefore by H.'s metric as much as by that transmitted by A.Q.?

*The readership aimed at.* As to (1), a pertinent answer is provided in the *Prolegomena* of the 3rd century rhetorician Longinus to his commentary on H.; in fact his testimony could justly have been counted among H.'s fragments. What he says (*Prol.* 7/86.1–5) is: 'To speak now about a definition of metre is not necessary, for H. himself accuses Heliodorus, because (δτι 86.2) he writes for beginners (τοῖς ὑπαρχομένοις 86.3): for to the unexperienced, who have as yet not acquired the taste of the making of metre (μῆπω τῆς μετροποιίας γεγενημένοις 86.4) it is impossible to apprehend (νοῆσαι 86.4) the definition'. This statement is slightly elliptic, but if we take it that Longinus does not misrepresent him, it appears that H. criti-

<sup>9</sup> See p. 33–4 below, note on i.3/2.3 s.v. 'arrangement', and p. 39 below, note on i.4/3.3,4 s.v. 'common' respectively.

<sup>10</sup> The opening §§ of π. are worth comparing, though it would be begging the question of their authorship to allow them to enter into our present attempt to define H.'s procedure.

cized his predecessor on the ground of his beginning his elementary instruction with a definition of his subject. This presupposes that he thought that Heliodorus aimed at providing elementary instruction. Now (a) Heliodorus, just like H., is credited with an *Encheiridion*, so that it is only reasonable to assume that in the extant *E.*, though not in the longer text from which Longinus is quoting, H. is competing with the older one, and (b) the extant *E.* in fact does not contain a definition such as H. thought out of place in an elementary text. Surely (a) and (b) together make it hard to escape the conclusion that H. in the extant *E.* aimed to provide elementary instruction. It is relevant to note that in the next § (8) Longinus quotes the first sentence of Heliodorus' *Encheiridion*: 'This book has been written for those who desire to hold in (their) hands the most capital (points, facts) of the metric (art, theory)'. It may very well be, in view of the parallelism between H.'s words as quoted by Longinus, 'writes for those who begin' (τοῖς ὑπαρχομένοις γράφει *Prol.* 7/86.3 translated 'writes for beginners' above) and Heliodorus' words 'has been written for those who desire' &c., that H.'s estimate of what readership Heliodorus aimed at was based on just this sentence. If this is assumed, then it is plain that it would have been possible to put a different construction on to Heliodorus' words, but the very fact that he reads them in the way he does is an indication of what audience *he* addressed himself to. If it is granted that H. aspired to provide elementary instruction, then it must be pointed out that his *E.* would not have been sufficiently explicit to do so without the *viva vox* of a teacher: cf. p. 122 below, on xiii.6/42.16 s.v. 'of thirty time-units'. But it might serve as a textbook to accompany a course of lectures, or for revising, or, one shudders to think, for memorizing; or as a repertory for reference.

*Aristides Quintilianus i.20-1 and Encheiridion i-ii: (elements and) syllables.* As for (2) above, Longinus (*Prol.* 2/81.12-5) confirms that H. really began with the syllable, and we learn from him that it was Philoxenus who, like A.Q. after him, began with the elements, whereas Heliodorus began with the definition of metra, but except for the polemic of H. against Heliodorus quoted above no arguments are adduced. To state the question correctly we must compare the contents of H.'s account of syllables with A.Q.'s of elements and of syllables: we then find that A.Q.'s treatment of the former subject (i.20) is a conglomerate of information which would nowadays be regarded as belonging to acoustic (41.4-8) and to articulatory (41.15-8) phonetics with information on prosody (41.8-14). It is precisely the phonetics which H. leaves out; the prosody is all in his first chapter on syllables, implicitly. A.Q.'s account of syllables is a somewhat inextricable fusion because he gives two different classifications of them, the second of which (i. 21/41.24-42.7) is basically the prosodical one of

H. (i. 1-3/1.1-3.2), stopping short of the 'common' syllables; the first (i. 21/41.18-24) is grammatical in the most literal sense, classing them according to the types of element (= letter) of which they consist, but it still has recourse to notions which it is hard to find a use for outside prosody and metric (θέσει 41.23, δυνάμεις 41.20, related in this sense to δυνάμενα applied to elements i.20/41.9,13 and ἰσοδυναμοῦντα ib. /41.12); the two classifications are not brought into any relation with each other. Having given the prosodically relevant second classification, which is an economical statement of all that one needs to know in order to determine the length of any syllable in isolation, A.Q. does not miss the opportunity to work out the lengths of the elements (42.8-15), though the elements are not the subject of the present 'account' and anyway their lengths as such are not relevant to metric. Then a third scholastic classification puts him onto the subject of the common syllables (42.21-44.2), on which he agrees with H. (i. 4-10/3.3-8.9) at least materially, again inserting substantial comments on phonetic aspects (42. 25-30, 43. 2-4, 6-8, 12-4, 20-5),<sup>11</sup> and he ends his account of syllables with a sensible distinction between the value of a syllable in isolation and in a metrical context (44.3-7). The point has been anticipated by his treatment both of the syllables long by position and of the 'common' syllables, but his example (44.7-10) is the 'indifferent' final syllable of every metre, which H., perhaps more aptly, reserves for his chapter on the ending of metres (ch. iv).

So it turns out that H. does not so much skip the account of elements and begin with that of syllables, and not even at the beginning of that one, as sift both accounts by the criterion of relevance to metric and arrange the information he wishes to include accordingly. If we had A.Q. but not Longinus, we might suppose that A.Q. added material which was called for, first, by his musical interest in the subject and, secondly, by the circumstance that he could not take the same knowledge of grammatical matters for granted in his readers that H. as a philologist could; if we had Longinus but not A.Q., we might give H. credit for an improvement in the coherence and the economy of the subject in comparison with Philoxenus, even if we thought his point against Heliodorus disputable. To do full justice to both H. and A.Q., and of course to the older authors, we should need to know more of Philoxenus and of Heliodorus; as it is, we can only conclude that it was not so much A.Q. who added, as Heliodorus or H. who omitted material.

<sup>11</sup> W.-I. puts three of these passages between parentheses, but not 43.6-8 and 20-25.

7. Chapter II: *synephonesis*

After the syllables but before the feet H. in the *E.* deals with a phenomenon he calls *synephonesis*, ‘pronunciation together’, like A.Q. who comes to speak of it (i.23/46.25–47.2) in the general section of his account on the metres when, with his relish for the device of classification, he divides these into those which ‘are affected with *synephonesis* of syllables for the sake of (the) necessity of a metre’ (ποιεῖται συνεκφωνήσεις συλλαβῶν χρείας ἔνεκεν μέτρου 46.24–5) and those which are not. The scholiasts on H. identify it with *synizesis* (106.3–4, 15, 208. 18–9, 288.11–2), the name by which it is known to this day. It relates to the prosodical value of what in writing, and not seldom in pronouncing, are two successive syllables consisting of at least two vowels not divided by a consonant, but in verse is realized as one syllable. Its occurring where it does in A.Q. is quite accidental, the more so as there is no indication, and no likelihood either, that this characteristic is correlated with any of A.Q.’ other classifications, whereas at the place it is given in the *E.*, as an appendix to the chapter on the lengths of syllables, it is entirely functional.

8. Chapter III: *feet*

The account of feet is basically the same in both our authors. In H. (*E.*iii/10.11–12) it is reduced to a strictly formulaic catalogue of all the possible combinations of long and short syllables up to a total length of four syllables, in a determined order from fewer to more syllables and within each number of syllables from fewer to more time-units.<sup>12</sup> A.Q. (i.22/44.11–45.11) allows some space to excursions on the names of a few feet (the molossus 44.18–9, the epitrite, appealing to his taste for numerical relations, 45.8–11) and needs more words generally, but the only significant addition is the introduction of certain metrical syzygies or compound feet of five and of six syllables (45.11–5). We shall soon find H. too employing the concept of a syzygy or ‘pair’, though with a wider reference than A.Q. allows it, and both of them applying the concept of a dipody or ‘double-foot’, again with a difference between them, but the difference is a matter of demarcation which does not betray a radically

<sup>12</sup> Within each number of time-units the principle which explains most seems to be that among feet with just one distinctive (ἀνομοίων A.Q. 45.23) syllable as opposed to a number of identical syllables, that which has this syllable in front comes first. This explains the order within all the sets of the same number of syllables and of time-units except that of *ia* and *tr* and that among the feet of four syllables and six time-units. *la* and *tr* are explained by extending the principle to apply across the boundary between feet of two and of three time-units: *tr* comes first because it differs from the pyrrhich in its first syllable. I am at a loss for a compelling reason for the order in the other group as it is given in all MSS but one.

different point of view: for A.Q. a dipody is a foot of four syllables and a syzygy a longer one, for H. the dipody is a species of the syzygy. Now H. has a good reason to end his enumeration of feet with those of four syllables, and this is the fact that the longest feet which, in his phrase, ‘constitute a metre’ (ὁ πούς ὁ τὸ μέτρον συνιστάς iv.2/13.10–1) number four syllables. The sole use of the names of the feet which do not constitute a metre, e.g. the spondee, is to provide a label for certain variations of those which do, e.g. the dactyl, and since these variations most often contain either the same number of syllables as, or a smaller number than, the ‘pure’ (καθαρός) foot they replace, the need to refer to a foot of more than four syllables seldom arises; when however it does arise A.Q. has at his disposal the single phrase ‘the syzygy of the same number of time-units as’ (συζυγίαν τὴν ἰσοχρόνον αὐτῷ 49.17, where αὐτῷ refers anaphorically to τὸ χοριαμβικόν 49.15)<sup>13</sup> to comprehend all the alternatives and characterize them in their common relation to what they replace, while H., when he wants to state the possible variations for an ionic *a maiore* syzygy which contain the same number of time-units as itself, has to resort to a description as cumbersome as ‘the syzygy out of an anapaest and a pyrrhic or that out of a tribrachys and a trochaeus or that out of a long (syllable) and four short (syllables) or that out of six short (syllables)’ (συζυγίαν . . . βραχειῶν xi.4/36.8–11). This inconvenience, however, occurs only once in the extant work, just as A.Q. has only one opportunity in his metrical chapters to display his comprehensive designation, which is a narrow basis to establish an entire category of ‘compound feet’ on, and in fact A.Q.’ motive for bringing it in is not to be looked for in the economics of description but in a piece of numerology which concludes his account about feet (i. 22/45.15–7) and which boils down to the perfection of the number six.

9. *The metron*

What could be called the ‘account of the metres’ in the stricter sense in the *E.*, covering nearly four fifths of it (ch. iv–xvi/13.1–58.11), contains one explicit partition in the words (xiii.8–xiv.1/43.5–10) ‘So much about the nine (metres) of a single species and of similar species. Now we shall present the most frequent (metres) of the mixing involving opposition’. The remaining 15 pages contain more than is here announced; the preceding 30 pages in fact deal with nine metres one by one (ch. v–xiii), after a short preliminary section relevant to all that follows (ch. iv).

These metres are all named after one of the feet in the catalogue (ch. iii); either the name is the same (ionic) or it is derived from that of the foot

<sup>13</sup>For the slight problem of what subject is to be understood with χοριαμβικόν here see p. 95 below, note on 49.17 s.v. ‘which has the same number of time-units as itself’.



by means of the suffix *-ikō-* already present in the name of ionic. The relation between the metre and the eponymous foot is not discussed, but it is hinted at in the phrase 'the foot which constitutes the metre' (ὁ ποὺς ὁ τὸ μέτρον συνιστάς iv. 2/13.10–1), which is said to be of three syllables in the case of dactylic metre. The definite articles suggest that for every metre there is one foot which may be said to 'constitute' it; presumably this is the eponymous foot. In the same general ch. iv it is implied that metres contain feet, 'dipodies' or double feet, 'syzygies of feet', i.e., pairs of them, and syllables which may be 'in place of' (ἀντὶ iv.2/13.9,14, § 3/14.2) a foot or of a dipody; and that they contain words. In the 'special' chapters on the several metres on the other hand, it is implied that a metre contains a number of places for feet.

It is time to distinguish between three uses of the word μέτρον up to this point translated 'metre'.<sup>14</sup>

1°. When H. writes (*E.* iv.6/14.22) 'Every metre ends in a complete word', he is referring to concrete and individual utterances or parts of utterances, to stretches of actual speech or language characterized by a pattern in the succession of long and short syllables.

2°. When he writes (*E.* iv.5/14.15–17) 'Of every metre the final syllable is indifferent, so that it can be both short and long', then quotes two lines and comments (ib. /14.20–1) 'for in the first the final syllable is long, in the second short', he is referring to the common pattern in the succession of long and short syllables which characterizes both of these lines in spite of one difference in the realization of the final syllable.

3°. When he writes (*E.* xiii.8/43. 5–6) 'So much about the nine metres of a single species and of similar species' he is referring to nine classes of such patterns, each of the classes containing all the different patterns 'constituted' by one and the same foot.

It is convenient to express the difference between the three uses in terms of genus and species: the word μέτρον applies at the levels of genus, in this case a class of related structures;<sup>15</sup> of species, in this case a particular structure common to many lines; and of specimen, in this case a concrete line. Given that μέτρον is a word of ordinary language meaning 'measure', it is natural to think that the application at the level of the species is somehow primary; the μέτρον, then, was the measure of a poem originally in the sense of the recurrent portion or division by which it is articulated. This conception is attested by H. when, having mentioned a species of dactylic verse, he writes (*E.* vii.4/ 22.12) 'But Alcman has measured off even entire strophes by this measure' (τοῦτω τῷ μέτρῳ κατεμέτρησε),

<sup>14</sup> Cf. p. 59 s. below, on iv.1/13.3 s.v. 'metra'.

<sup>15</sup> Cf. fr.3/77.19–20 'H. has it that the natural generic metres (φυσικά μέτρα γενικά) are nine.'

quoting a sample of three lines. In general, (π.1/58.16–17) '(Poems) in lines are all those which are measured off by the same measure, like Homer's.' Cf. index s.vv. μετρεῖσθαι and καταμετρεῖσθαι. Where μέτρον is used of the species as here, or, less frequently, of a specimen, it will from now on be rendered by *metron*; the modern form *metre* will be reserved for the genus or class, also referred to as metrical genre. A metron as a specimen may be considered under two aspects: as an utterance in language or as a structure realized in one particular way. We shall find occasion to refine the present classification, cf. p. 131 below, on xiv. 1/43.17 s.v. 'forms', and p. 161 on xvi. 1/56.6 s.v. 'multiform', but for most of the material the present will do. Both aspects are rarely touched upon in the *E.*, which, as an abstract, is not concerned with individual lines except as examples of a structure. Still, at xv. 7/49.23 the reference is to a specimen at least in the sense of a structure in which all the choices have been made, and perhaps as a concrete audible or readable verse.

That metra are clothed in, or, more strictly, abstracted from, utterances in language is a consideration which generally comes within the scope of metric only in the context of word-end, as at *E.* iv. 6/14.22 quoted above, cf. A.Q. i. 24/47.23–4 'a section (τομή, each of the two parts of a verse separated by caesura) is the first (i.e. smallest) part of a metron above two feet which in itself completes an utterance (λόγον)', where the last word involves at least the linguistic level, if not the rhetorical or that of thought-content.

#### 10. An *n*-metron

It seems most correct to say that a metron as it is actually found, a specimen, contains feet, while a metron as a species contains a definite number of places for feet, and a metre as a genre contains an indefinite number of places for feet. In each of his chapters on the nine metres H. states which feet are admitted in these places. No different status is accorded to the eponymous foot, this is simply the most distinctive foot as being the one admitted in most of the places or, out of several feet admitted in the greatest number of places, the one that is easiest to recognize in a sequence, e.g. *da* rather than *sp*. This done, it becomes possible to define every metron as an *n*-metron<sup>16</sup> in proportion to the number of such places it contains. In most of the metres an *n*-metron is a metron that has *n* places for feet; only in *ia*, *tr*, and *anap* do we find that an *n*-metron has (2 *n*) places for feet. In *ia* and *tr* this is concomitant with the fact that the

<sup>16</sup> In all likelihood the Greek words of this type, e.g. ἑξάμετρος, are to be analysed as 'of (e.g. six) metra or measures', presupposing a stage at which μέτρον was used of the constitutive unit *within* the verse, which may indeed be called a 'measure' with equal justice; but this usage does not actually occur in H., who uses ἑξάμετρος &c. always in the neuter form, presupposing as subject μέτρον—with the reference *he* assigns to this term.

list of the feet admitted in each of them differentiates between the odd-numbered and the even-numbered places, the eponymous foot being admitted at both places. In *anap* it is concomitant with the fact that there is often, though not invariably, word-end after even-numbered feet but not after odd-numbered feet, which seems to be hinted at in the phrase 'divided per syzygy' (viii. 1/24.16), cf. p. 83 below w. note p. 86 s.v. 'divided'). In these three metres then, an *n*-metron has *n* sets of two places for a foot.

However, to describe a particular metron by assigning it to a genre and specifying it as an *n*-metron does not yet result in a unique description, for a metron does not necessarily consist of a whole number of (places for) whole feet. The two preceding categories, of metrical genre and of *n*-metron, are applied throughout the *E.* without explanation, as if self-evident; the third, which presupposes the other two and completes the equipment for a description, occupies most of the general ch. iv (§§ 1–4).

#### 11. *Catalexis*

What is required of these §§ is to provide a description for every length of every metre between an *n*-metron and an (*n* + 1)-metron. This they do in relation to the genre in question, and more particularly in relation to its eponymous foot. If a metron in its last place for a foot admits feet of just the same number of syllables as the eponymous foot of the metre, then the metron is called *acatalect*, 'not having left off'. If it admits feet of fewer syllables it is called *catalectic*, 'such as to leave off', if it admits feet of the same number of syllables and an addition it is called *hypercatalect*, 'having left off beyond'. Catalectic and hypercatalect metra may contain one or two syllables above a whole number of places for the eponymous foot and are accordingly called '(hyper)catalect(ic) into a syllable' or '—into a (foot) of two syllables', where 'into' is a remnant of the phrase *καταλήγειν εἰς* 'to end in'. The case 'into a (foot) of two syllables' obviously cannot apply to metres whose eponymous foot is itself of two syllables, i.e. *ia* and *tr*, but here as well as for the third metre 'divided per syzygy', i.e. *anap*, we need a name to refer to metra which, while consisting of a whole number of feet, are yet no complete or 'acatalect' *n*-metra because this number of feet is an odd number; these are called *brachycatalect*, 'having stopped short'. There is only one metre in which all these distinctions can be applied at least in theory: *anap*, ch. viii, § 1/24.15–9.

#### 12. *The ending of a metron*

The subject of catalexis in a generic sense is important to metric in a yet more fundamental way besides providing a tool for the description of metra, and this is brought out by its appearance in the context of the two

universal statements about metra (*E.* iv.5–6/14.15–22) quoted above (section 9, p. 16 sub 1° and 2°) under a common chapter-heading 'About the ending of metra'. Given that a metre is named after a foot and consists of a number of places for feet among which the eponymous foot is usually admitted, peculiarities of the last places for a foot are indispensable for marking a metron off; i.e. for retrieving it at all from a text which is written continuously, as if it were prose. Though he does not define what a metre is and does not explain the two most fundamental of his three categories for describing metra, H. does enable his readers to know one when they see it. From this point of view ch. iv offers three criteria in an order of decreasing sufficiency, though of increasing necessity.

1°. Catalexis affects every single line of many poems 'in lines' (*κατὰ στίχον*), and is unmistakable in any single more or less homogeneous line.

2°. An indifferent syllable at the end of the line is likely to be realized in the distinctive way, i.e. the way not allowed at any other place, only in part of the instances, and can never be distinctive in metra which have an indifferent final syllable for every syzygy, such as the 'famous' (*ἔνδοξον* *E.* vi.4/19.18) acatalect trochaic tetrameter.

3°. Word-end, including diaeresis, is in many metres too common to count for much as a sign that a metron has ended.

In practice (2) and (3) will usually strengthen each other. It may be observed that these two presuppose a metron in external responsion, i.e. recurring, whereas (1) presupposes a metron with internal responsion, i.e. constituted by a recurrent unit.

#### 13. *The nine metres: ingredients, disposition, use*

*Ingredients.* Given these categories for the description of metra it becomes possible to concentrate the general information on what may perhaps be called the 'quality' of the metra of one genre, i.e. the feet admitted in each place for a foot in them, in one fairly concise statement, which is done at the beginning of each of the chapters on these genres in the section which editors have marked as § 1, while the bulk of each chapter is basically a catalogue of the 'quantities', i.e. lengths, in which the genre in question is found: e.g. chapters/§§ v.2–3, vi.2–4. Deviations from the norm for the genre constitute a subclass, e.g. v.4, viii.9, and *da* even contains two of these: vii.5–7 and 8. Qualitative considerations affecting only particular species are inserted in the catalogue, e.g. viii.4 on *anap* with one place realized as *sp*. Towards the end of some chapters a feature which is really comprehended in the general statement of § 1 is yet singled out for discussion: thus in vi.5 to limit the rule that *da* is admitted at the odd-numbered places of *tr*, and to reduce this restriction to the same principle as that on *anap* at the even-numbered places of *ia*, for which it had been given in the



general § v.1 but without argument; and in vi.6 and viii.8 for the purpose of polemic.

*Disposition.* The catalogue itself may be arranged according to type of ending primarily and number of feet or syzygies secondarily (v–vii, the latter thus arranged both in the section on common *da* and again in that on Aeolic *da*) or according to length primarily (viii, xii from long to short; x, xi from short to long). Ch. ix on *cho* deviates by taking the ‘pure’ compositions first and the ‘admixed’ ones secondly, and ch. xiii on *paē*, species *cr*, likewise begins with a qualitative principle of ordering: which of the paeons?, but changes onto the criterion of length.

*Use: stichic or otherwise.* Finally, some of the metra are stated to be ‘also’ used throughout ‘entire songs’: xii.2/37.22–38.5 *ion a min*, xiii.7/42.22–5 *paē*, species *cr*. Word order implies that ‘also’ qualifies ‘entire’: H.’s examples prove that H. means pure *ion* and pure *cr* respectively, as opposed to resolved, contracted or otherwise varied, for they contain nothing but pure syzygies and are each only one line long (cf. p. 122 below, note xii.2/37.22 s.v. ‘entire songs’, and p. 122 s., notes on xiii.7/42.23 s.vv. ‘entire songs too’ and ‘cretic’). These statements, then, point out that there are species in which the margin for variation of the genre indicated at the beginning of the chapter is further restricted; the type of versification, i.e. ‘in lines’ (κατὰ στίχον), is brought in not for its own sake but only for the light it throws on the metron in question. Yet elsewhere too H. indicates that a metron is used as a line in a series, and he does so in the same words: ‘entire songs’ (v.2/16.9, vii.2/21.16–7, xii.4/39.3), ‘an entire song’ (ix.3/30.6–7, xii.5/39.19), or very similar terms: ‘songs’ (x.5/34.7), ‘an entire poem’ (ix.4/30.17, 22), ‘poems in their entirety’ (ib./31.12–3), ‘one poem’ (xiii.4/41.24), ‘an entire short poem’ (viii.5/26.14–5), ‘two entire plays’ (viii.3/25.10–1), ‘the entire second (respectively ‘third’) (book) of Sappho’ (vii.7/23.15–6, x.6/34.12), ‘entire strophes’ (vii.4/22.12), or by the word ‘line’ (στίχον viii.4/26.9, –ων § 7/27.15); or by a more abstract word ‘continuous’ (συνεχεῖ viii.6/27.2), ‘in continuity’ (ἐν συνεχείᾳ viii.9/28.22, xv.11/51.4), opposed to ‘in dispersion, scattered’ (δυσπαρμένως xv.11/51.5) in the context of the asynartete iambelegus; thus perhaps also ‘continuously’ (συνεχῶς xiii.5/42.8), but cf. p. 66 below, note s.v. ‘continually’; or he does not tell us but show us the stichic use of a metron by giving an example of two or more lines.<sup>17</sup> Sometimes the motive for giving more

<sup>17</sup> v.3/16.18–9, vi.2/18.9–10, vii.6/23.5–6, 8–9, 11–3, §7/23.19–20, 21–2, §8/24.9–10, ix.2/29.18–22, x.2/32.7–8, 10–2, 15–7, §3/33.3–4, 7–8, §4/33.17–8, 34.1–3, xi.2/35.10–1, 15–6, §3/35.20–1, 36.1–2, §5/36.17–8, 37.5–7, xii.3/38.9–10, 39.1–2, §4/39.11–2, §5/39.17–8, xiii.1/40.12–3, §2/40.20–1, 41.5–6, §3/41.14–6, 19–20, 22–3, §6/42.19–22, §8/43.3–4.

than one line is in the variation between them, but these cases do not concern us here.

Sometimes on the other hand H. indicates that a metron is *not* a line, or not originally a line: it may be a component of one of the metra which H. will later call asynartete (vi.3/19.7–10 and viii.7/27.8, cf. xv.8; vii.4/22.8–11, cf. xv.2–7), or it may be (part of) an epode (vii.3/22.2–4, cf. ππ. vii.2), or it may be part of an unnamed distich (vi.3/19.11–4); the difference between these types of compound is not in the manner of composition but, apparently, only in the length of the components, which may incidentally affect their chances of being adopted for stichic use.

Among the metra which are listed without any of these indications of the way they are used in the construction of verse, there are some of the commonest and best-known of all Greek verse, *da hexam*, *ia trim*, *tr tetram*, which it was enough to mention. Of the others it cannot be taken for granted that H. thought they too were all actually used as lines in a series, but it may be suspected that H. and his predecessors saw no reason why they could not or should not be used thus. H. was by no means unaware that there is a historical dimension to his subject: not merely does he scrupulously trace the earliest occurrence he can find for each metron, and devote some space to arrive at the correct ascription to a first author (cf. viii.2/25.5–20 and the passages to be quoted presently) but he also notes modifications by later poets both in the form and in the use made of particular metra (use: vi.3/19.6–14, vii.2/21.13–20, §4/22.7–16, ix.4/30.21–31.13; form: viii.9/28.13–24; use and form: viii.6–7/26.17–27.21); yet the motive seems to be a desire to give every man his due and get the record straight, and at the same time to show his credentials, rather than to indicate any limitations to what is admissible. Admittedly it is on questions like these that an abstract such as the *E.* lets one down, but, even in the absence of any relevant comments from the author, the fact remains that the principle he has chosen for ordering the metra is strictly taxonomic, appealing only to external characteristics, and not either historical, bringing out the supposed genesis of the poetic panoply, or generative, suggesting how one may attain to an acceptable composition. It is a telling detail that H. assigned to several different genres even those metra whose very name as transmitted by him suggested a unifying principle underlying them, i.e. the Aeolic *π*-syllables. The formative influence on H. is the poetic practice not of the ‘old’ (ἀρχαῖοι) poets, as A.Q. calls them, but of the ‘more recent’ (νέωτεροι) ones who had turned the cola of older poetry into lines of stichic verse indiscriminately (cf. MAAS §15), and though this school too now belonged to the past, the process did not strike H. as tied to any limited period, because from his point of view in time the same relation obtained among the older poets between Alcman or Anacreon or Cratinus and

Archilochus, when the former made lines of what the latter had used in an asynartete metron (vii.4/22.8–16, vii.2/21.14–20, viii.6–7/27.1–11 respectively), or, among the more recent poets: between Philicus and Simmias, when the former wrote stichic verse in a metron invented by the latter (x.4/30.21–31.13), as between Archeboulus or Callimachus and Aleman in a similar case (viii.9/28.13–24).

The absence of a systematic distinction between the entities which have come to be called a colon and a period respectively, the latter represented in the *E.* by a line or an asynartete, is confirmed when H. refers (xv.8/50.4–5) to the indifferent final syllable of the first component of an asynartete metron; it will not do to explain this indifferent syllable as though this component were originally used as a self-contained line, for the discussion of the metron itself (vii.4/22.7–16) almost certainly implies that its use as a component is prior, even though we have no independent evidence as to how much H. knew of the chronology of the old poets. A curious case in point is the Pherecrateion, introduced (x.2/32.9–12) as a hephthemimer and reappearing (xv.23/55.7–12) as one half of an asynartete metron: in both §§ the same example is quoted, yet from the first of them we could never have guessed that H. viewed it as part of a dicolon.

#### 14. *Of a single species and of similar species*

The above does not necessarily all apply to all metra; H. has confined himself expressly to those 'of a single species and of similar species' (μονοειδῶν καὶ ὁμοιοειδῶν xiii.8/43.5–6). In A.Q. the same set of nine metres is singled out for a comparatively detailed treatment (i.24–27/47.3–50.30), but there they are subsumed under the name of 'simple and primitive' metres (ἀπλὰ καὶ πρωτότυπα, lit. 'first-formed', i.27/50.29–30, i.23/45.30). For an understanding of these epithets it will be helpful to know what other metres there are, but even on the basis of the terms alone we may suspect that the two expressions characterize the nine metres in quite different ways: the terms of H. logically exclude each other, while those of A.Q. do not. I submit that H.'s expression must be interpreted as 'the nine genres including metra all of one kind and metra which contain different but related kinds', with the implication that among the nine genres some, though not necessarily all, include both types. I avoid the term 'species' here because H.'s use of it has nothing to do with its occurrence in these adjectives. What difference among the metra corresponds to the distinction between 'of a single species' and 'of similar species'? The following grouping is likely to be relevant:<sup>18</sup>

<sup>18</sup> To interpret 'of a single species' as referring to 'aus lauter gleichen Füßen bestehende Verse' (SUSEMHL II 228) is not likely to be correct, if only for the reason that it

1°. Metra which may be accounted for by one and the same rule applying at every place for a foot or, where applicable, for a syzygy, except the last. These are found in all nine genres; no others are found in either of the two actually existing species of *pae*, the *cr* and *ba*.

2°. Metra in which some places are taken by feet or, where applicable, syzygies which are not allowed anywhere else, whether at other places in the same metra, in other metra of the same genre, or in metra of any other genre. These are: 'limping' *ia* and *tr*; Aeolic *da*; *anap* with *ia* first foot (but not first syzygy).

3°. Metra which as a species, not just in a specimen, contain feet, or where applicable syzygies, from different genres. These are: logaoedic *da* and *anap*; *cho* and *antisp* mixed with *ia*; and *ion* mixed with *tr*.

I submit that the term 'of a single species' refers at least to (1) and probably to (2), and that 'of similar species' refers to (3). This poses the question what the alleged similarity between the genres drawn on in the making of a metron of group (3) consists in. I submit that it consists in the absence of an opposition such as will be defined next.<sup>19</sup>

#### 15. *Opposition*

There are two types of metre outside the nine but common to the accounts of H. and A.Q. The first in H.'s text is that 'involving an opposition'. These metra are described, as to their structure, in the same way as the metra which have been identified as being 'of similar species' in the last section, as sequences of syzygies; the difference is in what is admitted at each place. The 'first opposition' (*E.* xv.16/52.24, §18/53.12) is that between *ia* and *tr*; presumably for H. the reality of this 'opposition' was demonstrated by the fact that *ia* can have no place in *tr* metre and vice versa. Asynartete metra on the other hand may combine an *ia* and a *tr* component; such an asynartete is 'according to —' or 'involving the first opposition'. Metra of similar species contain either *ia* or *tr*; which of the two, depends on the metre they belong to as a whole, in virtue of their other and more distinctive component syzygies: *cho* and *antisp* take *ia* with them, *ion* both a *mai* and a *min* take *tr*. Metra involving an opposition are divided

would thus apply to specimens dispersed over poetical texts, or at most to single texts, but never to a metron as a species: for although it is possible, at least in some metrical genres, to collect individual lines containing only one type of foot, e.g. the first two instances of *da hexam* quoted from Aleman in vii.4/22.14–5, and although some of H.'s 'entire songs' (ὅλα ᾠματα) in one metron seem to have contained only one type of foot, as the ionic songs of xii.2/37.22–38.5 (see p. 109 below, note on 112 s.v.) and the cretic ones of xiii.7/42.23–5 (see p. 118 below, note on 122 s.v.), yet H. mentions no species of metron in which such a restriction is obligatory.

<sup>19</sup> Cf. pp. 123 s. below, on xiii.8/43.5–6 s.vv. 'of a single species', 'and', and 'of similar species'.

into two genres, epichoriambic and epionic. In both of them the eponymous syzygy is preceded by a syzygy of a genre which is not found in the corresponding metra of similar species, i.e. primarily *tr* in *epicho* and *ia* in *epion*, and is followed by that which is found in the metra of similar species. Most of these metra therefore contain both *ia* and *tr*; it might be supposed that the opposition which is assumed to be involved in them is simply that between these two non-eponymous syzygies, but A.Q. by confining his specifications to the first pair of syzygies implies that it can be found within this pair, i.e. between the syzygy that we may call 'dissimilar' and the eponymous one: e.g., *cho* normally associates with *ia* and *ia* is opposed to *tr*, therefore *cho* too is opposed to *tr*, even in the absence of *ia*. An argument in favour of A.Q.'s account is that there is one variety of *epicho* in which the syzygy after the second is plainly irrelevant: that in which the first syzygy is not *tr* but *antisip*, which associates with *ia* just like *cho*; here the opposition must be between the first two syzygies themselves, as A.Q. says it is.

#### 16. *Asynartete metra*

The last subject obviously common to A.Q. and the *E.* is defined by H. (*E.* xv.1/47.3–5): 'There also occur asynartete (metra), whenever two cola which cannot be connected with each other and cannot form a unity either, are employed in place of one single line (στίχου 47.5)'.

The phrase 'which cannot be connected with each other' may be suspected to have no other authority than the very name of asynartete, which means 'unconnected' (cf. p. 137 below, note s.v.), and the same may go for 'form a unity', but the statement that two cola are used in place of one single line is not tautological, and interesting for the use of the term *colon* not earlier encountered in the *E.*, and one might almost say for the absence of the word metron: the asynartetes themselves are certainly metra, and the chapter devoted to them shows that their compounds either are metra in their own right or are structurally indistinguishable from metra—hence the indifferent final syllable of the first colon (xv.8/50.4–5)—yet H. does not say that asynartete metra occur when two metra are used in place of one.

A.Q. defines these metra somewhat differently. After the clause 'the simple and primitive metres then are these', his ch. i. 28 begins 'Out of these arise, when the same metres are reduplicated, compound (metra), and out of the dissimilar (metra) asynartete (metra)' (51.1–2). This distinction is not found in H. either in name or in his disposition of the actual metra, yet both classes are represented: the elegion of xv.14–5 (51.20–52.23) and the four so-called *dicatalect* ('doubly having left off') metra of xv.23–6 (55.7–56.2), all of them not unjustifiably included by

H. among the asynartete metra, are all reduplications of a metron. A.Q. calls the whole of an asynartete metron 'one colon' and divides the components of asynartete metra in metra and sections. His definition of the latter (quoted in 9, p. 17 above) shows that a section is not structurally different from a metron as described by H., it just so happens that it is not itself used as a line but may be marked off by word-end within some lines. This is another distinction which H. does not make, and one rather similar to the preceding one: again H. provides the objects which A.Q. refers to; his description of the different lengths within the nine genres often makes it clear whether the length in question, which he presumably called a metron in either case, was used as a line or was found in a different structure (see section 13 above, pp. 20–2). Anyhow the distinction is not relevant to the constitution of asynartete metra, as H. implies, and this is perhaps underlined by his use of the non-committal and unequivocal terms colon or 'member', and line.

#### 17. *Multiform metra*

*Intermediate and confused.* There remain three classes of metra in A.Q., and a fourth in H. Two of those in A.Q., the 'intermediate' (μέσα i.28/51.19–27) and the 'confused' (συγκεχυμένα ib./51.27–52.1) metra are not species, but classes of specimens which are metrically ambiguous owing to resolution and contraction. I think that A.Q. refers to both classes when, after exemplifying the second, he adds that such metra are comprehended (καταλαμβάνεται 52.2) on the basis of the pure (καθαρῶν 52.2: neither contracted nor resolved) dipodies with which the problematic ones are in internal responsion (παρατίθεται ib., 'juxtaposed') or of the following cola (52.3; presumably if there were cola preceding the ambiguous one the problem did not arise) or of the responding antistrophe (52.3–4); in short, on the basis of the metrical context. Such cases, then, do not constitute a separate metron. H. does mention a few ambiguous metra in the course of his chapters on the nine metres, the *anap dim acat* in its proceleumatic form (viii.8/ 27.22–28.8) and the *tr trim cat* (vi.2/18.12–3) which had been called 'headless' (acephalous) iambic, but these are true species, and neither of them belongs to one of the types intended by A.Q.

*Misleading and multiform.* His third class is a little different; these metra are called ἀπεμφαίνοντα (52.4) which is perhaps best understood as 'creating a false impression', 'misleading', but has also been interpreted as 'incongruous', 'discordant'; the name applies 'when in the compound feet a long (syllable) is used where (there is) a need for a short (syllable)' (i.28/52.4–6), and A.Q. adds that some of the old poets too have done this 'on account of the necessity of the (proper) names' (52.6–7). The scholiast on H. xvi.1/56.6 expressed this in terms of feet, 'when in some

metron a foot has been placed badly, i.e. beside (its) place' (παρά τόπον 162.12), and gives as examples a spondee in an even-numbered place of *ia* or in an odd-numbered place of *tr*; 'misleading' this phenomenon could be called because it does away with the distinction between *tr* and *ia*. A few lines earlier he gives a very similar definition of multiform metra, though from his remark 'after the asynartete (metra) one ought to speak about confused (metra) and then about misleading (metra)' he would appear to think that the misleading metra are a different thing from the multiform metra that H. does speak about: multiform, he says, are 'when the feet are placed beside their determined (ὀρισμένους 162.3) places', and his examples are again spondees, and this time also dactyls, in the even-numbered places of *ia* and in odd-numbered *tr*. In fact even without the addition of dactyls the case of *sp* in the unwonted half of *ia* and *tr* accounts for several among the multiform metra listed by H.: xv.22/54.26–27 if not 55.2, cf. xvi.6/58.5–9; xvi.4–5. Yet H.'s own definition is much wider: these metra 'admit a multitude of forms', as their name tells us, 'according to no accountable method but according to arbitrary preference of the poets who have used them' (xvi.1/56.6–8); actually of the remaining lines he assigns to this class some are, again, marked by a long syllable in a place where a short one is supposed to be required, now not in *ia* or *tr* but in *antisip* (xvi.2/56.18–9, cf. 11–3; §3/57.4), but some are credited with the radically different feature of a *cho* in the place of an *ia* (xvi.2/56.10–9) or of a *tr* (xv.22/55.2–3) syzygy and with 'other most disorderly forms' (ib. 55.6), and some rather disparate—and desperate—instances are left without any clue as to the way H. understood them except the name he perhaps called them by, which is that of a metron to which they are not obviously similar.

Combining A.Q.' evidence with that of H. and of his scholiast I would conjecture the following case-history: Hellenistic poets-cum-grammarians observed licences in the work of the old poets justified by the need to accommodate certain proper names; whether they were aware of this special justification or not, they felt free to adopt the licences in question even without one. And finally the species thus constituted were made the nucleus of a wider category of metra defying analysis on the lines of the system to which they were appended. It was desirable to distinguish this category in name from the earlier occasional licences, and it is significant that a term was coined for this purpose which could no longer just refer to incidental deviations from an independently established prior norm: what may appropriately be called multiform is not a specimen but a species in which differentiation between its instances has become part of the norm itself.

### 18. *Summing up*

Looking back upon the *E.*, we may observe that the three categories of metrical genre, number of places, and type of ending, and the two criteria for the ending specifically of acatalect metra, have enabled the Alexandrian metrical scholars to restore a substantial portion of the Greek verse available to them to its metrical form, to specify the metrical form of everything contained in this corpus in a formula of three words, e.g. 'catalectic dactylic hexameter', and to state the laws and licences of the metra or measures thus found compendiously, thereby setting up a norm by which to judge the correctness of any line. There is reason to believe that most of this had been achieved, by Aristophanes of Byzantium in particular, long before H. wrote; the present *E.*, then, is a repertory which enables a student to go over the process of tracing lines of verse in a continuously written text for himself and helps him to spot corruptions. Presumably the first, 'colometric' activity was by now of paedagogical interest only, but the second, critical activity was obviously, no matter how much had been accomplished by Hellenistic grammarians, more urgently needed than it is now.

H.'s work requires to be valued not as though it were an attempt to explain the creation, perception, history or formal structure of verse, but on the merits of material adequacy and of economy which are relevant to its practical aims; and it must be borne in mind that in comparison with ourselves Alexandrian philologists of his time were nearer to the most important metrical material in terms of years only, not as heirs to an unbroken tradition from the poets downwards. Indeed modern scholars from Porson onwards have been privileged precisely because the Greek grammarians preceded them.

HEPHAESTION'S *ENCHEIRIDION*  
WITH THE CORRESPONDING SECTIONS FROM  
ARISTIDES QUINTILIANUS *ON MUSIC*:  
a translation and commentary

H. i.1/1.4–9

*p1 (The short syllable)*

- 5 A short syllable is that which contains a vowel that is (always) short or one that is (sometimes, c.q. in any given syllable) made short, other than at the end of a word, with this provision that there are not between this vowel and that in the next syllable more consonants than one simple (consonant), but either one or none at all.

A.Q. i.21/41.27–8

Those (syllables which contain) a short vowel or a vowel of two time-spans taken as short, either on its own or with a simple consonant, are called short (syllables).

*ad* H. i.1/1.4–9

**a short** (βραχεῖα 1.5): in the present summary of his teachings on metre H. does not define technical terms of grammar not specifically belonging to the study of metre: thus he defines the short syllable but presupposes a definition, or at least an understanding, of what a syllable is. A.Q., who is not primarily addressing students of philology, is a little more explicit at i.21/41.18, where he states that ‘syllables come into being when (‘elements’, i.e. letters) are put together’.

**vowel** (φωνῆεν 1.5): defined by A.Q. i.20/41.4–5: ‘of the elements those whose sound goes forth piercing and (so as to be) heard clearly are called vowels’, as opposed to semi-vowels and ‘voiceless’ or mute elements.

**(always) short** (βραχύ 1.5): in the terminology of Greek grammarians the only short vowels are ε and ο, while α, ι, and υ are considered to be ‘of two time-spans’ (δίχρονα A.Q. i.20/41.11), capable of being ‘made short’ (βραχυνόμενον 1.6; συστελλόμενον A.Q. i.20/41.27) and of being ‘made long’ (μηκυνόμενον below, § 2/1.12; ἐκτεινόμενον A.Q. 1.20/41.25), presumably not just in scansion but, at least originally, in pronunciation.

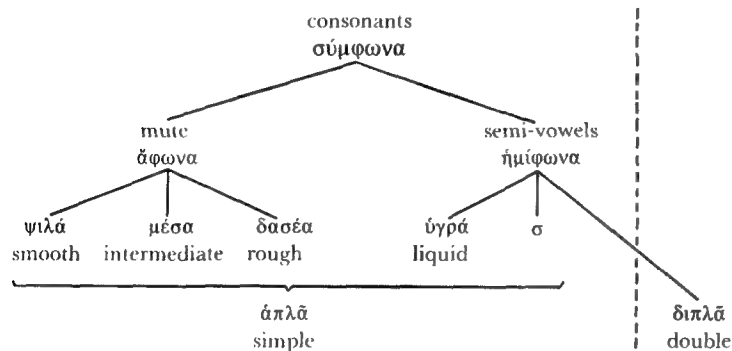
**made short** (βραχυνόμενον 1.6): see preceding note.

**other than at the end of a word** (μὴ ἐπὶ τέλους λέξεως 1.6), for there the same sequence would become a ‘common’ syllable according to § 10 below.

**consonants** (σύμφωνα 1.8): neither H. nor A.Q. provides a definition of the consonant; it turns out to be a collective name for all elements that are not vowels.

From H. we learn (1) that there are simple consonants and double consonants: see next note; and (2) that there are at least three other classes of consonants: mute or ‘voiceless’ ones, liquid ones, and semi-vowels, the first and the third of these being mutually exclusive but the second and the third overlapping, all of which follows from § 7/5.14–21.

From A.Q. i.20/41.5–8 and 11–4 we learn (1) that there are (besides vowels) semi-vowels and mute or ‘voiceless’ (consonants); and (2) that the semi-vowels comprise double (consonants), liquid (consonants), and one other (consonant) which editors identify as the *s*. Schematically:



**simple** (ἁπλοῦ 1.8) are all consonants except ζ, ξ, and ψ, called ‘double’ consonants (διπλοῦν below § 3/3.1), actually letters standing each for a succession of two consonants, a redundancy of the Greek alphabet. Cf. A.Q. 1.20/41.11–2 (not translated in the present work).

H. i.2/1.10–2.2

*The long (syllable)*

A long syllable is that which contains a vowel that is (always) long or one that is (sometimes, c.q. in any given syllable) made long or one of what are called the diphthongs, with this provision that what comes next is a consonant, whether ending the syllable in question or beginning the next  
 p 2 one [as θης, θως, and ναυς]; otherwise they are not outright long (syllables) but ‘common’ (syllables), as will be stated hereafter.

ad H. i.2/1.10–2.2

**(always) long** (μακρόν 1.11): cf. above on § 1/1.5 ‘(always) short’. The vowels invariably long are η and ω.

**made long** (μηκυνόμενον 1.12): cf. above on § 1/1.5 ‘(always) short’.

**diphthongs** (διφθόγγων 1.12) are all successions of two vowels except those in which each of the two is pronounced separately and is part of or constitutes a different syllable. More about them in A.Q. i.21/41.21–3 (not translated in the present work).

**hereafter** (ἐξῆς 2.2): in §§ 4–6.

A.Q. i. 21/41.24–6

Now those (syllables) which contain a long element, or an (element) of two  
 25 time-spans taken as long, or a short element combined with an (element) of two time-spans, or two (elements) of two time-spans combined with each other are called long (syllables).

ad A.Q. i.21/41.24–6

**combined** (συνπλακέν(τα) 41.25–6): the word recalls the phrase ‘by combination’ (κατὰ συμπλοκὴν 41.22) likewise referring to a class of diphthongs.

H. i.3/2.3–3.2

(Syllables) become long by arrangement when a vowel is short or made  
 5 short and more than one simple consonant falls between this vowel and that of the next syllable. This happens in five ways: either

(a) (a syllable) will end in two consonants, e.g.

Τίρυνς οὐδέ τι τεῖχος ἐπῆρκεσέ (unidentified),

καὶ κείνος ἐν σάλευσι <πολλοῖς> ἡμενος μάκαρς ἀνὴρ

10

(Alcman 15 P.)

and from the epigrams of Timocreon (9 W.)

ῥ̄ ξυμβουλευεῖν χερς̄ ἄπο, νοῦς δὲ πάρα

and Empedocles (56 D.-K.)

ἄλς̄ ἐπάγη̄ ρ̄ιπῆσιν̄ ἔωσμένος̄ ἡελίοιο̄

15 or (b) these (consonants) are in the next syllable, e.g.

Ἔ-κτώρ [δ’ ἐν κλισίῃσιν].

In this case one must also observe that the first (consonant) shall not be a mute and (at the same time) the second (consonant) a liquid, for syllables of this kind are ‘common’ as will be stated hereafter;

or (c) (a syllable) ends in one (consonant) and it has the next (syllable) be-  
 20 ginning with another (consonant), e.g. ἄλ-λος,

p 3 or (d) (a syllable) ends in a double (consonant), e.g. ἔξ;

or (e) the next (syllable) begins with a double (consonant), e.g. ἔξω.

ad H. i.3/2.3–3.2

**arrangement** (θέσει 2.3) or ‘position’? LSJ s.v., VII: ‘in prosody, θέσει μακρὰ

συλλαβή long by *position*, opp. φύσει, D.T. 632.30, Heph. i.3: orig. prob. in signif. V.3, cf. Sch.D.T. p.206H. and V.3: 'arbitrary determination, esp. in dat. θέσει . . .; opp. φύσει'. The scholion referred to paraphrases θέσει with 'by some artifice and fabrication and procedure and practice' (ἐπιτεχνήσει τι καὶ ποιήσει καὶ μεθόδῳ καὶ ἐργασίᾳ).

The phrase θέσει μακραί as we have it in H. does not show us precisely how he understood the word θέσει; all that we can remark about his use of it is that it is not opposed to φύσει in his text, and that γίνονται (i.3/2.3) as opposed to ἔστι (i.1,2/1.5,11) suggests that the θέσει μακραί are somehow not fundamentally long.

In A.Q. however, θέσει μακραί are mentioned four times (i.21/42.18, 43.4, 19, 27), in opposition with φύσει μακρῶν (42.23, 43.9) and with φύσει βραχειῶν (43.1) or simply βραχειῶν (43.14). In addition this author uses the word θέσις in two less stereotyped contexts: (1) i.21/41.23–4 'the (syllables) formed by θέσις' (θέσει σχηματίζομεναι), (2) i.21/42.3 '(syllables) assuming additional length through their own θέσις' (διὰ τὴν ἰδίαν θέσιν προσλαβοῦσαι μήκος).

The second of these quotations is the only place either in H. or in the section on metre in A.Q. where θέσις is found in any other case than the dative and, more significantly, where it is found with the definite article. This effectively rules out the interpretation 'arbitrary determination' as well as the slightly different one that we owe to the scholiast on D.T. 'What of the traditional alternative, 'position'? It might be contended that 'through their own position' is just as inadequate, since the syllables in question are precisely those among the θέσει long ones which are not dependent on their contexts for their length. But is the θέσις involved the θέσις of the syllable? It must be observed that what both H. and A.Q. are doing is not defining the syllable by prosodical characteristics, but distinguishing classes of syllables from the point of view of prosody while taking for granted the demarcation of the syllable by a criterion foreign to prosody, i.e. by assigning to the following syllable as many consonants as may occur at the beginning of a word. It is not hard to see that had they felt free to define the syllable anew, independently of other branches of grammar, the demarcation of what was to count as a syllable would have been different and the definition of their third class of syllables would have been simpler: long =  $\bar{V}CC(nC) \dot{\vdots} V$ , where  $\bar{V}$  = vowel,  $\bar{V}$  = short vowel,  $C$  = consonant,  $n$  = any number of, ( ) designates a facultative extension, and the so-called 'double' consonants are represented, like a sequence of two simple consonants, by  $CC$ . The syllable ends at  $\dot{\vdots}$ .

This makes it unlikely *a priori* that it is the θέσις of the syllable as it was given which makes the syllable long.

I submit, then, that it is the θέσις of the *vowel* which makes the syllable long. If one follows the account of the syllable in A.Q. i.21 leading up to the phrase that we have been trying to understand, it will be seen that the vowel is truly the criterial factor of the syllable. The syllables are said to be 'homonymous with varieties of the vowels'; there is a corruption, where I suggest 'of which they partake' (ὧν μετέχουσιν 41.19), to refer to διαφοραῖς. In any case this is an anticipation of 41.24–8 below: a long vowel makes a long syllable, a short vowel makes a short syllable. Then it is stated that some syllables owe their 'value', i.e. their prosod-

ical length, to one element, i.e. letter: evidently the long syllables with long vowels and short syllables with short vowels just mentioned; other syllables to more than one element, whether to vowels *only*, as the diphthongs, or to consonants *as well*, as the syllables 'formed by θέσις'. It is implied that diphthongs are syllables, and that anything which contains at least two elements of which at least one is a vowel, counts as a syllable. We may safely assume that the diphthongs and the syllables formed by θέσις respectively are in fact coextensive with the classes which they are supposed to exemplify; in other words, that ὡς in 41.21 and 23 is equivalent to τούτέστιν. This would mean that, within one syllable, after not more than two vowels there must be a number of consonants, and after the consonants there cannot be another vowel within the same syllable. We then get the definitions of the long and of the short syllables; these are said to be 'physical (or 'natural') varieties of the syllables', but, it is added, 'some syllables also become long by addition of the consonants, assuming additional length either διὰ τὴν ἰδίαν θέσιν . . .', the quotation that we began with. Here the 'addition of the consonants' is an addition not to a syllable but to a short vowel; similarly the 'additional length' is an addition to the length of a vowel; and it would be appropriate and natural for the θέσις referred to in between these two additions to be the position of a vowel, but for the fact that the phrase τὴν ἰδίαν θέσιν should normally refer to the θέσις of the subject of the sentence, i.e. of the syllable; cf. LSJ s.v. ἴδιος I.6. 'in later Gr., almost as a possessive Pron., = ἑαυτοῦ, ἑαυτῶν'. Our unorthodox reading of the present phrase may perhaps derive some support from other idioms based on ἴδιος: cf. LSJ s.v., II.3. 'peculiar, appropriate, ἴδια ὀνόματα proper, specific words, opp. περιέχοντα, class-names, Arist. *Rh.* 1407<sup>a</sup> 31': words or names relating to one object only, just as we have to do with a position defined in relation to one syllable only; compare also LSJ s.v., VI.3, for the adverbial expression κατ' ἴδιαν 'separately, apart'.

To turn to the other significant instance of θέσις earlier in the same chapter, there at i.21/41.23–4 too the context, continually referring and reducing the accidentals of syllables to the properties of the vowel or vowels contained in them, makes it acceptable that 'the (syllables) formed (cf. LSJ s.v. σχηματίζω, II.5; cf. s.v. σχῆμα, 6) by θέσις' should be taken to mean 'the syllables owing their character to the position of the vowel'.

It cannot be claimed that either of these constructions is particularly easy; my conjecture would be that A.Q., or his authority for this subject matter, is straining the capabilities of Greek idiom to the utmost in order to insinuate his own interpretation of the traditional phrase θέσει μακρά. If this is correct we should be all the more at liberty to speculate about the earlier history of the expression, but it is worth pointing out that those who would insist on a different original meaning will have to discredit A.Q. at one other point: I refer to 42.12–5 later in the same chapter, where we are told that the short syllable is half the long one in size, and the simple consonant is half the short syllable; 'and this is plain from the fact that the short (syllable) becomes (a) long (one) if either a double consonant or one vowel is placed next to it', with the same failure to distinguish carefully between a short syllable and a short vowel that marred 42.1–3. This statement, which provides a straightforward explanation for what was said of



diphthongs and θέσει μακράι syllables in the first paragraph of the same chapter, and for H.'s definition of the θέσει μακράι as well, implies that there is nothing arbitrary or merely conventional in the classification of some syllables as θέσει μακράι.

Finally I think that our understanding of the phrases φύσει μακρῶν and φύσει βραχειῶν, too, gains in precision if we take them to mean 'syllables long and short (respectively) by the nature of the vowel contained in them', rather than, vaguely and abstractly, 'by nature': again this is suggested by the first paragraph of A.Q. i.21 with its explicit emphasis on the parallelism between vowel and syllable (41.18–9, 24–8), and again this admits of a general application.

**Empedocles** ('Εμπεδοκλῆς 2.13): the nominative for the name of the poet quoted is unusual, though not unparalleled: i.4/3.14 below.

**observe** (παρτηρεῖν 2.16): one of the rare passages which give an indication of what is expected from readers of this short manual. On the face of it the verb as it is followed by 'that . . . be not . . . ' suggests a reader who is supposed to write verse and learns how to avoid metrical pitfalls, but on reflection there is no reason why the need for a long syllable should not be fulfilled by a 'common' syllable: more probably all that is required of the student is that he should learn how to scan properly, this including a correct application of the terms 'θέσει long' and 'common'. Cf. xi.5/36.19 (p.105 below, with note p.107 s.v. 'observed').

**mute** (ἄφωνον 2.17): on 5.15 s.v., p.44 below.

**liquid** (ὕγρον 2.17): on 5.16 s.v., p.44 below.

**hereafter** (ἐξῆς 2.18): in § 7/5.13–7.

**also . . . another** (καὶ . . . ἑτέρου 2.19–20) is slightly pleonastic.

**double** (διπλοῦν 3.1, διπλοῦ 3.2) as opposed to 'simple' (ἁπλοῦ i.1/1.8), cf. p.32 above, note s.v.

A.Q. i.21/41.23–4

other (syllables) owe their force to consonants as well, as those which are formed by arrangement.

*Ib.* 42.1–7

But some syllables also become long by addition of the consonants, assuming additional length either (a) through their own arrangement, as that (syllable) which ends in two consonants or in one double (consonant), or (b) from what follows, as that (syllable) which is followed by two consonants or by one double (consonant), or (c) from both, as that (syllable) which both ends in a simple (consonant) and is followed by a simple (consonant).

*ad* A.Q. i.21/41.23–4

**arrangement** (θέσει 41.23): see above, p.33 ss.

*ad* A.Q. i.21/42.1–7

**from both** (ἅπ' ἀμφοτέρων 42.6) is not equivalent to 'from both syllables'. It comprehends, with the slightest anacoluthon, 'through their own arrangement' and 'from what follows' (i.e. as the first element of the next syllable).

On the distinction between short and long syllables cf. D.H. *Comp.* 15/85 p.11–9 U.-R., D.T. §§ 8–10, and S.E. *M.* i.121–2.

(*The common syllable*)

A.Q. i.21/42.15–22

- 15 Furthermore some of the syllables appear in their juxtapositions with what follows (them) such as they are viewed on their own, others (are) changed, as may be seen both from the (syllables) long by arrangement and from the common (syllables). At least, the said differences among the syllables
- 20 constitute differences of what are called the common or intermediate (syllables) in the feet. Now intermediate they are called, and common, because they fulfil a need now for a short, now for a long (syllable).

*ad* A.Q. i.21/42.15–22

**(syllables) long by arrangement** (θέσει μακρῶν 42.18): strictly speaking what is said does not apply to all of these, for those 'assuming additional length through their own arrangement' (διὰ τὴν ἰδίαν θέσιν προσλαβοῦσαι μήκος 42.3) are independent of their context for their length.

**differences** (διαφορῶν, -αί 42.19–20): from the *specific* difference to the species with this difference is a short step. In i.26/49.19 A.Q. has plainly taken this step; here and elsewhere (see *Index* s.v.) both interpretations are appropriate and it makes little difference which we choose. What A.Q. is saying in a generalized way is that each of the three sub-classes of common syllables is related to one of the other three classes of syllables (42.19–21), and that we can distinguish common syllables only in the context of actual metra (42.15–8).

H. i.4 -6/3.3-5.12

*The common (syllable)*

- 5 A syllable becomes common in three ways: either when a long vowel or (a vowel) made long or a diphthong is followed by a vowel, as

Ἄνδρα μοι ἔννεπε, μοῦσα (α 1)

πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον (α 2)

τοῦ κέρα ἔκ κεφαλῆς ἑκκαίδεκάδωρα (Δ 109).

- 10 Now this kind of common (syllable) arises more easily if the syllable ends a part of speech as in the examples before us, more rarely in the middle of a word; this however is found all the same, especially in the other metres:

in iambic Aeschylus in *Niobe* (155.1 R.)

- 15 Ἴστρος τοιαύτας παρθένους | λοχεύεται|

in ionic *a maiore* from Sotades out of *Adonis* the following (3 CA p.238),

τίνα τῶν παλαιῶν ἱστορίων θέλει· ἑσακούσαι

and in antispastic Anacreon's (348.4 P.)

ἦ κου νῦν ἐπὶ Ληθαίου

- 20 (§ 5) but in the dactylic hexameters more rarely, so that Sophocles in his elegiac verse thought that the name of Archelaos was not allowable either for a hexameter or for an elegion, at least what he says is (1 W.)

Ἀρχέλεως· ἦν γὰρ σύμμετρον ὧδε λέγειν

- 5 'of Archeleus: for it was in good measure to name him thus'; and Parthenius, too, writing a funeral elegy for Archelais made the last line only, in which he was to tell her name, iambic instead of an elegion (*SuH* 615):

ἄμυσχρόν οὖνομ' ἔσσειτ' Ἀρχελαΐδος

'undefiled shall be the name of Archelais'.

This is also why in Homer we do <not> take as short the (syllable) (Ξ 489)

Πηνελόειο ἄνακτος.

- 10 For Rhinthon thought this kind of thing worth remarking on even in an iambus, for in a play *Orestes* he says (10 K.)

ὃ σε Διόνυσος αὐτὸς ἐξώλη θείῃ

and then

Ἴππῶνακτος, τὸ μέτρον· οὐδέν μοι μέλει

'the metre is one of Hipponax: I don't care'.

- 15 (§ 6) All the same it is found in dactylic hexameters too, as in Theocritus (11.18)

ὑψηλὰς ἐς πόντον ὄρων αἶδε τοιαῦτα

and in Homer (N 275)

οἶδ' ἀρετὴν οἴῳ ἔσσι· τί σε χρή ταῦτα λέγεσθαι;

and in Anacreon in elegiac verse (95 PLG III)

οὐδέ τί τοι πρός θυμόν, ὅμως γέ μὲν ὧς ἄδοι' ἀστῶς.

For in such (hexameters as) (Π 235)

5 σοὶ ναίουσ' ὑποφῆται ἀνιπτόποδες χαμαῖ εὐναί

and (κ 243)

ἔδμεναι, οἶα σύες χαμαιευνάδες αἰὲν ἔδουσιν

- perhaps because they create an impression that the word is complete with χαμαί, the (word) χαμαί is understood as one (separate word). When this kind of thing happens to the diphthong υι, however, the verse becomes thoroughly harsh, as (H 47 etc.)

Ἐκτορ υἱὲ Πριάμοιο.

*ad* H. i.4-6/3.3-5.12

**common** (κοινή 3.3,4): the name is explained by A.Q. i.21/42.21-2, above p.37. Effectively the common syllables are common to the class of long syllables and the class of short syllables, so to speak; as H. defines them they make up a fourth class on a par with the shorts and the two kinds of longs; in the terms of A.Q. there are three classes only, each one of them however containing a sub-class of common syllables.

**either** (ἢτοι 3.5) is not followed up with 'or' but with 'a second way is'

(δεύτερος δέ ἐστι τρόπος § 7/5.13) and 'a third way is' (τρίτος δέ ἐστι τρόπος § 10/7.15).

... **or** ... **or** ... (... ἢ ... 3.5), the three possibilities for natural long, according to § 2/1.11–2, each of them exemplified in 3.7–9.

**part of speech** (μέρος λόγου 3.11), at the time in *metricis* synonymous with 'word' (λέξις 3.12), as appears from the opposition contained in these lines between the end of a part of speech and the middle of a word.

**the other metres** (τοῖς ἄλλοις μέτροις 3.13–4) gets its reference from 'the dactylic hexameters' (τοῖς ἑπεί 3.20), helped by the fact that the quotations earlier in the same § were in hexameters. But I doubt whether any other metre than the *heroum* would be singled out in this way. The same in H. ii.3/9.6–9.

**Aeschylus** (Αἰσχύλος 3.14) nominative as in § 3/2.13, above p.33.

**ionic** (ἰωνικῶ 3.16): an instance of the brachycatalect *a maiore* tetrameter named after this Sotades in H. xi.4/36.6–12, here with the 'syzygy out of anapaest and pyrrhic' in its third 'place', in the terms of that paragraph (36.7–9). While it is the only metron in H. which its author probably *intended* to be read as ionic *a maiore*, even this 'adapts itself to the principles of Aeolic metre' ('sich den Prinzipien der äolischen Metrik fügt', SNELL in *LAW* s.v. Sotadeus).

**antispastic** (ἀντισπαστικῶ 3.18): an instance of the acatalect dimeter called Glyconeion in H. x.2/32.13–7 (below, p.96).

**dactylic hexameters** (ἑπεί § 5/3.20): ἑπός in H. is always the metron defined H. vii.2/21.5–6 except, arguably, in ππ. i.1/58.17 where poems rather than metra are discussed.

**elegiac verse** (ἐλεγείαις 4.1): an *elegia* may be either a poem in elegiac distichs or, probably, to go by the present use of the plural, one such distich, but there is no place in H. where the word in the singular number refers to one distich only.

**elegcion** (ἐλεγείον 4.2) is the asynartete metron described in H. xv.14–5/51.20–52.23. The plural ἐλεγεία found in ππ. i.1/63.6 is used to refer to distichs composed of a dactylic hexameter and an elegcion or to poems composed in such distichs. It follows that the plural nouns ἐλεγείαι and ἐλεγεία are, in this body of literature, co-extensive.

**in good measure** (σύμμετρον 4.3), at once in the common sense of 'fitting' and with what comes near to being a pun, 'in conformity with the metre'.

**take as short** (συστέλλομεν 4.8): I cannot make sense of this statement as it stands. The subject is long before vowel, (§ 4/3.5–6), especially within a word, (3.12), especially in hexameters (§ 5/3.20); we learn that a long in this position rarely (3.20) occupies a place in which the metre requires a short. Then something in this context is supposed to motivate (διὰ τοῦτο 4.8) our using or taking some syllable as short, but the epic formula we are given as an example contains just one long before vowel within a word at a place where a long is required: the diphthong -oi- (4.9). I cannot but conclude that the text should read 'we *do not* take as short' (οὐ συστέλλομεν), OYCY having been reduced to CY, a palaeographically not implausible instance, as Professor C.J. RUIJGH points out, of 'quasi-haplography'. Sch. A on 4.9 (p.100.23–101.2) takes H.'s remark to refer not to the diphthong -oi- but to the -ε- preceding it, which has been substituted for a long α. I do not think that the word translated 'to take as short'

(συστέλλειν) in itself can be interpreted as referring to this substitution, but it is conceivable, as Professor RUIJGH again suggests, that the sentence should be expanded into something like 'This is why in Homer we do (not) take as short the (syllable concerned, i.e. -λα-, but read)'. If this is so, then the sentence is more than usually elliptical for H., and we are almost forced to assume a lacuna between 'the' (τὴν 4.8) and the quotation—which I would be reluctant to do.

**For** (γάρ 4.10): what there is of argument or explanation seems to be *a fortiori*: 'x is rarer in dactylic hexameters than in other metres; therefore in a given *da hexam* x is absent; *for* x was considered remarkable even in some other metre'.

**this kind of thing** (τὸ τοιοῦτον 4.10–1), i.e. the phenomenon of long before vowel within a word taking the place of a short.

**thought it worth remarking on** (ἐπισημασίας ἡξίωσε 4.10) is, strictly speaking, inaccurate inasmuch as Rinton does not allow the long syllable in question to count as a short element as required at that place in a regular trimeter; he tells us that this long lands him in a different metre. Whether he was familiar with lines such as that in Aeschylus quoted by H. above, § 4/3.15, we can only guess, but it appears that his understanding of what is happening in these lines is, or would be, different from Hephaestion's.

**iambus** (ἰάμβω 4.10): on 10.18 s.v., p.56 below.

**of Hipponax** (Ἰππώνακτος 4.14): almost a *leçon par l'exemple*. The poet's comment on his own verse is contained in a line affected in nearly the same way as the line commented upon, i.e., with four longs taking the place of an iambic syzygy, but this time at the beginning of the metron so that the result is not actually a Hipponacteion—for which see p.65 s. below, H. v.4/17.1–13, with one example likewise containing the name of Hipponax in the genitive case.

**they** (§ 6/5.8): the subject of 'create' (παρέχειν 5.8) is supplied by **such** (hexameters as) (τῶν τοιούτων 5.4).

**impression** (φαντασίαν 5.8): as Professor J.C.M. VAN WINDEN points out, H.'s use of this term here and in xv.6/49.17 (below, p.141) comes fairly close to that in the Stoic theory of cognition for an objective 'impression in the soul' (τύπωσις ἐν ψυχῇ *Stoic.* I.17.24 &c.) or an 'affection occurring in the soul, displaying in itself that which has effected it as well' (πάθος ἐν τῇ ψυχῇ γιγνόμενον, ἐνδεικνύμενον ἐν αὐτῷ καὶ τὸ πεποιηκός *Stoic.* II.21.24–5). In this terminology the present instance would count among the false impressions (ψευδεῖς *Stoic.* II.25.18), since the statement that the word is complete with χαμαί is false.

**this kind of thing** (τὸ τοιοῦτον 5.10–1), see above on the same phrase in § 5/4.10–1).

**happens to** (παρακολουθήση 5.10): a technical term of grammar, especially common in Apollonius Dyscolus. Deriving from Aristotle (cf. *LSJ* s.v., II.4), it has not retained any very specific meaning.

**harsh** (τραχύς 5.11), hard on the tongue, perhaps, and on the ear, presumably. Cf. p.66 below, H. v.4/17.11, opp. εὐπρεπές, in a context where the alleged roughness or harshness appears to be caused by an addition of length to the verse or by a disturbance of the regular alternation of long and short elements. Here too it seems to refer to a retardation of the movement of the verse. The underlying image seems to be that of movement along a rough surface, increasing friction

and reducing speed. Cf. also D.H. *Comp.* 20/141 p.91.15 U.-R. (τραχυνόντων γραμμάτων), 22/154 p.100.11–2 U.-R. (τραχύνει . . . τὰς ἀκοάς). We are not told why this should be an effect of this particular diphthong rather than any other—if it is indeed an effect of the diphthong, and not, as Professor C.J. RUTGEM suggests, of the fact that a nominal morpheme is involved and not a suffix like -αιος or a pronominal stem like οἶο- or τοιοῦτο-.

A.Q. i.21/42.22–30

Of these (i.e. the intermediate or common syllables) some are taken from the (syllables) long by nature, when a syllable ends in a long vowel and the next (syllable) begins with a vowel: because they do not have a consonant in between that connects them they make their sounds gaping and thereby dissolve the tension of the voice, and our eagerness to reach the second syllable for the sake of the continuity of the voice, cuts (something) off from the length of the stretch which comes first before the first (syllable) has been uttered completely.

ib. 43.8–14

On the other hand, of these some out of the (syllables) long by nature become common less (often): when the syllable which is subject to a collision of vowels both ends a part of speech and belongs to the diphthongs-by-combination (I refer to those composed by means of the †...†, for these render their sounds of greater tension, calling out clearly both of the vowels).

ad A.Q. i.21/43.8–14

This part of A.Q.'s text is mutilated, but we can see that it bore on a restriction on the formation of common syllables not envisaged by H., who discriminates a diphthong only in the context of a collision of vowels *within* a word (i.6/5.10–1, above p.39).

H. i.7–9/5.13–7.14

A second way is when a short (vowel) or a vowel made short is followed by two consonants in the next syllable, of which the first is a mute (consonant) and the second a liquid (consonant), e.g. ὀ-πλον, ἄ-κρον,

Πάτροκλέ μοι δειλῇ (T 287).

But when the (consonant) that comes first is a semi-vowel the (syllable) in

question is no longer common but fully long. Sequences of semi-vowel and liquid are -μν- as ἄμνός, -σμ- as ἔσμός, and by a (dialectal) modification -σλ- as in μάσλης and rarely -σν- as in Πάσσης and Μάσσης, which are indeed names in the *Lydiaca* of Xanthus. (§ 8) It has occurred however that the combination (made) by means of -μν- has actually produced a short (syllable) somewhere, as in Cratinus' *Panoptai* (162 K.-A.)

5 ἄλλοτριῶν μῶμοις ἐπὶ λήσμοσι μνημονικοῖσι

and in Epicharmus' *Megarai* (91 Ka.)

εὐμνος καὶ μουσικὰν ἔχουσα πᾶσαν φιλόλυπος

and in the same way in Callimachus as well (61 Pf.)

τὼς μὲν ὁ Μνησάρχιος ἔφη ξένος.

10 When, however, the mute (consonant) is at the end of the first syllable and the second (syllable) begins with the liquid (consonant), the result is no longer a common syllable but an outright long one, as in Alcaeus (377 L.-P.)

ἐκ μ' ἔλασας ἀλγέων

15 [ἐκ ρ' ἀσαμίνθου βάντες].

(§ 9) According to Heliodorus in the dactylic hexameters the μ following a mute (consonant) makes syllables common less (often) than the other liquid (consonants): 'this is why Cratinus too in his *Cheirones* has written (253 K.-A.)

20 σκῆψιν μὲν Χείρωνες ἐλήλυθεν ὥς ὑποθήκας

instead of ἐλήλυθεν'. This we have proved false; for not only is the usage extremely frequent in the other (poets), but we have further shown that it is often there in Cratinus himself as well, as in *Kleoboulinae* (94 K.-A.)

ἔστιν ἄκμων καὶ σφῶρα νεανία εὐτριχὶ πῶλῳ

and in *Panoptai* (161 K.-A.)

5 κρανία δισσά φορεῖν, ὀφθαλμοὶ δ' οὐκ ἀριθμηταί

and in *Horai* (280 K.-A.)

οὐδὲ πρὸς εἶδος ἄρ' ἦν οὐδὲν προσιδόντι τεκμαρτόν,

and in particular we have shown ἐλλόμεν to be in common use with them  
10 in other metres as well, as in *Kyknos* by Achaëus (24 + 43: 1 S.)

Κύκνου δὲ πρῶτα πρὸς δόμους ἐλλόμεν

in which author the second person too is (found) in parallel fashion (24 +  
43: 2 S.)

τοιοῦδε φωτός πρὸς δόμους ἐλλόμεν.

ad H. i.7–9/5.13–7.14

**mute** (ἄφωνον 5.15) is defined by A.Q. i.20/41.6–8: '(of the elements) those which sound slightly and dimly altogether are called mute (*lit.* voiceless) as (being) of little vocal sound', as opposed to vowels (for which see on H. i.1/1.5) and semi-vowels (below, 5.18 with note). The same author distinguishes three varieties (A.Q. i.20/41.15–7): 'of the mute (consonants) again those which disturb the breath on the surface are called smooth (ψιλά 41.16, *La. tenues*), those which release it from inside with violence (are called) rough (δασέα 41.16–7, *La. aspirata*), those which do (something) in between (are called) intermediate (μέσα 41.17, *La. mediar*).' H's examples are π and κ (below 5.16), both of the intermediate variety.

**liquid** (ὕγρον 5.16) is defined by A.Q. i.20/41.12–3: '(of the semi-vowels (below, 5.18 with note)) those whose value in a combination is less than one consonant (above, i.1/1.8 with note) are called liquid', as opposed to double consonants (for which see above on i.1/1.8 'simple') and to σ. H.'s examples are λ and ρ (below 5.16), and ν and μ (below 5.20–1; A.Q. i.21/43.19–44.2.).

**Πάτροκλε** (5.17) contains two common syllables consisting of short vowel followed by mute plus liquid, the first 'fulfilling the need' (ἐκπληροῦν χρεῖαν A.Q. i.21/42.22) for a long, the second for a short syllable.

**first** (προηγούμενον 5.18), i.e. of two consonants of which the second is a liquid consonant.

**semi-vowel** (ἡμίφωνον 5.18) is defined by A.Q. i.20/41.5–6: '(of the elements) those which reach the hearing faintly are called semi-vowels', as opposed to vowels (for which see above, on H. i.1/1.5) and to mute (consonants, above 5.15). The same author distinguishes three classes of semi-vowels (A.Q. i.20/41.11–4): double (consonants) (for which see on H. i.1/1.8 'simple'), liquid (consonants) (above 1.16), and σ. Cf. D.H. *Comp.* 14/78 p.52.16–53.2 U.-R., and D.T. § 6 p.11 U., p.631.16 B. H.'s examples are μ and σ (below 5.20–1).

**(dialectal) modification** (πάθος 5.21): μάσλης is Aeolic for μάσθλης.

**as in** (ὡς ἐν τῷ 5.22 bis): the addition of the definite article, accompanied by the substitution of ὡς for οἷον ('as, e.g.', *lit.* 'such as') found in 5.11, 16, 20, 21 implies that the forms thus introduced are not random instances but certainly traditional stock examples and quite possibly not, strictly speaking, examples at all but the only actual occurrences known of the sequences in question.

-μν-(§ 8/6.2): on this sequence cf. A.Q. i.21/43.25–44.2 (below, p.45 s.) who suggests that to make the preceding syllable short the μ was skipped in pro-

nouncing the verse; the ground for this assumption seems to be his own observation that by articulating both consonants one makes the preceding syllable long.

**and in the same way** (6.8) or properly relative, 'in the same way as', following Wilamowitz' conjecture of ἤ δὴ for ἡχῇ.

ἔλασας (6.14) reproduces Bergk's accentuation.

**Heliodorus** ('Ηλιόδωρος § 9/6.16) is no doubt the ultimate authority for the same assertion in A.Q. i.21/43.19–25; whether the argument given there is also his is less certain.

**we have proved false** (ἐξηλέγξαμεν 6.21): sc. in the longer works condensed into the present handbook.

**the usage** (τὴν χρῆσιν 6.22), sc. of short vowel plus mute consonant plus μ counting as a short syllable.

**and in particular** (ἄλλως τε καὶ 7.8), literally 'both otherwise and': this expression if it had by the time of H. retained its original use would suggest that H. sets greater store by that part of his argument which now follows. Heliodorus said: in certain contexts A<sup>a</sup> is avoided, which is why we there find A. H. replies: in these same contexts A<sup>a</sup> is not avoided at all; moreover A is found in other contexts as well. I am more impressed by the part of his argument that went before. However, the phrase is here appropriate in a more basic and concrete way, as leading back from *other* cases of muta followed by μ to the combination of -θμ- in the one verb form that we started with.

**them** (αὐτοῖς 7.9) should formally refer back to Cratinus (6.18, 7.1) and to the others (τοῖς ἄλλοις 6.22) who compose ἐπη. Here it in fact denotes poets who write other metra than ἐπη, whether they write ἐπη *also* or not. Most probably H. is dealing with 'the ancient poets' (παλαιοὶς ππ.iv.6/68.12, viii.2/72.18; ἀρχαίων A.Q. i.21/43.28, i.28/52.6) indiscriminately.

**in parallel fashion** (ἀκολουθῶς 7.12) or 'according to analogy' is to convey that the form in question has the same structure and is different only in the ending, which for H. counts as a confirmation that the form compared to it, ἐλλόμεν, is genuine.

A.Q. i.21/43.4–8

Some (of the common syllables are taken) from the (syllables) long by arrangement, when two consonants follow of which one is a mute, the other a liquid (consonant): the (sound of) the second (element), being finer, is squeezed out and pressed by the element which comes first in the combination, as this is of coarser sound.

ib. 43.18–44.2

Out of the (syllables) long by arrangement (some become common less often), when, a mute (consonant) coming first in a succession, the μ of the unchangeable (consonants) is combined with it, for while the other liquid (consonants) are pronounced in an emission of breath, to pronounce this

one alone we are forced to block up our passages, so the organ of speech, affected in contrary ways at the same moment, not unnaturally detracts  
 25 from the evenness of the vocal sound. This is also why, if we combine an unchangeable (consonant) with it and wish to pronounce both of them clearly, we shall make the syllable no longer common but long by arrangement. Actually some of the ancient (poets), desiring to make the (syllable)  
 p.44 before these (consonants) short in many places, pass over the sound of the  $\mu$  and render that of the  $\nu$  alone audible.

ad A.Q. i.21/43.18–44.2

**unchangeable** (ἀμεταβόλων 43.20, -ον 43.25): a comparison of the context with H. i.8–9/6.2–7.14 leaves no doubt that the liquid consonants are being referred to. It is less clear why they should be called unchangeable or immutable: the reason cannot be that they are not assimilated to other consonants, for the  $\nu$ , which is instanced at 44.2 below, is indeed subject to assimilation; nor can it be because they do not come in varieties belonging to the classes of voiced, voiceless and aspirated, between which there occur certain mutations, so to speak; for this would apply equally to the  $\sigma$ . Could it be that the force of the compound adjective is active, 'not modifying', 'not causing a change', connoting precisely the fact that they do not of themselves change the quantity of, i.e. the time-span occupied by, the syllable preceding them? In that case the purport of the present section would be that one of the ἀμετάβολα, i.e., the  $\mu$ , is less 'unmodifying' than the others, though still at one remove from the remaining consonants, whose sound even the 'ancient poets' (ἀρχαίων 43.28) have not felt free to pass over (παπατρέχουσι φθόγγον 44.1–2) for the sake of keeping the preceding syllable short. But the traditional explanation is morphological: Sch.D.T. 46.14–20.

H. i.10/7.15–8.9

A third way is when a short syllable is at the end of a word and is not followed by the consonants that produce the long (syllable), but either by one (consonant) or by none, as in (Ξ 421)

οἱ δὲ μέγα ἰάχοντες ἐπέδραμον

20 or (M 143 etc.)

αὐτὰρ ἐπεὶ Δαναῶν γένετο ἰαχὴ τε  
 p.8 Νέστορα δ' οὐκ ἔλαθεν ἰαχὴ πίνοντά περ ἔμψης  
 ἀλλὰ τὰ γ' ἄσπαρτα καὶ ἀνήροτα πάντα φύονται  
 5 καὶ μέν οἱ Λύκιοι τέμενος τάμον.

Here the common (syllable) at once has ended a part of speech and is the last of the foot: the other common (syllables) which I have mentioned were at the beginning of a foot, but this one ends the foot as well.

ad H. i.10/7.15–8.9

**that produce** (ποιητικῶν 7.17): the consonants making long an otherwise short syllable are those of H. i.3/2.15–3.2 which I have marked as (b), (c), and (e) above p.33.

**here** (ἐνταῦθα 8.6), i.e. in the last example.

**foot** (ποδός 8.7.8): on 10.13 s.v. 'feet', p.55 below.

**the other** (αἱ ἄλλαι 8.7) common syllables of the third variety which H. has just mentioned.

**as well** (καὶ 8.8), i.e. as the word.

A.Q. i.21/42.30–43.4

p.43 Some (of the common syllables are taken) from the (syllables) short by nature, when a syllable ends a part of speech: the separation between the end of the first (part of speech) and the beginning of the second (part of speech) supplies length to the syllable.

ib. 43.14–8

15 Out of the short (syllables some become common less often), when a syllable ending a part of speech is subject to a collision of vowels (? for which it is) too weak † . . . † and receives additional length greater than is in keeping with a common (syllable), if it so happens that the element beginning the next syllable is pronounced rough.

ad A.Q. i.21/43.14–8

Winnington-Ingram in his critical apparatus marks the whole passage from 'when' (ὅταν 43.15) onwards as suspect. It would seem, however, that the first half of the clause is sound down to 'vowels' in the translation, to σύγκρουσιν in the text, and that the second half is sound from 'and receives' in the translation, μῆκος δέ in the text, onwards; and that the remaining phrase, 'too weak' (λίαν ἀσθενὴς 43.16) is not so much wrong as incomplete, for want of οὔσα or some equivalent. Otherwise this half-clause forms a neat—but not too neat—parallel to 43.10–1 'when... of speech' (ὅταν... λήγη; p.42 above), and the word 'weak' (ἀσθενής) is not out of place in the context of terms like 'equal in force' (ἰσοδυναμοῦντα i.20/41.12), 'having a force' (δυνάμενα ib./41.13), 'vehemence' (σφοδρότης ib./41.16), 'tension' (εὐτονίαν i.21/42.27, above

p.42), 'of greater tension' (εὐτονωτέρους *ib.* 43.13, above p.42), 'finer' (λεπτότερος *ib.* 43.8, above p.43), cf. A.Q. ii.14 where 'fine and weak' (λεπτόν καὶ ἀσθενές 79.13–4) is predicated of the *liquidae* (τὰ ὑγρά 79.14). I suspect, however, that more is lacking between 'weak' and 'and . . . length' (μῆκος δὲ προσλαμβάνουσα) in 43.16, for up to ἀσθενής we are obviously dealing with syllables which are too slight to become common syllables: as soon as the general thesis 'become common less (readily)' (ἤττον κοινὰ γίνονται 43.9) is announced we expect the syllables in question to remain what they are; and when we come to the present case our expectation is strengthened by the word 'weak' (ἀσθενής) itself, and by the parallel with 43.10–1 just mentioned: there we had syllables too strong to lose length, here we have such as are too weak to gain length. With 'and . . . length' (μῆκος δὲ προσλαμβάνουσα 43.16), however, the case is totally different, for the length here spoken of would make the syllable concerned too long to be a common syllable, i.e., an outright long. This evidently does not apply to the weak syllable just discussed; what has come down to us of Hephaestion's writings does not provide a clue as to what kind of syllable it does apply to, but for the notion that aspiration adds length we have at least some sort of a parallel in the same chapter ii.14 just quoted above from A.Q. himself, where it is said that the element, or letter, τ 'is not roughened by some measure of breath, as the aspirated ones' (οὔτε πνεύματι τραχύνεται ποσῶ, ὡς τὰ δασέα 79.10–1); for we have seen (p.41 above, on H. i.6/5.11 s.v. 'harsh') that roughness entails retardation, in other words, adds to the length of time required for pronunciation. Cf. also Choeroboscus on H. i.10, p.205.24–206.4, in particular 205.26–206.2, for the fourth sub-variety, the 'way based on an aspirated accent' (τρόπος ἀπὸ δασείας 205.24), of ten sub-varieties into which Heliodorus divided what is in Hephaestion the third variety of common syllables.

This leaves the phrase 'greater than is in keeping with a common (syllable)' (πλέον ἢ κατὰ κοινὴν 43.17) still unexplained. This must apply to a short syllable at the end of a word, for it was only these syllables which were capable of becoming common syllables according to 43.1–2, and I submit it is likely to refer to a syllable consisting of short vowel plus one simple consonant, since such a syllable is more likely than an open syllable to be taken beyond the length of a common syllable by the addition of the time-span required for (1) word-end and (2) aspiration; for if an open syllable is liable to be lengthened to such an extent, the implication is that word-end and aspiration together count for more than one simple consonant, and if that were so, we should expect one or each of them to play a more conspicuous role in prosody not so much in fact, for that is not at stake here, as in ancient metrical theory; this suggestion, however, involves assuming a greater lacuna after 'weak' (ἀσθενής 43.16) to allow for an indication of the change of subject from open (subject to a collision of vowels, φωνηέντων πάσχη σύγκρουσιν 43.15–6) to closed short syllable having dropped out.

## H. ii.(1–5)/8.11–10.10

### Synecphonesis

Synecphonesis is whenever two syllables with no consonant in between are used to take the place of one (syllable). (§ 2) The (possible) ways of synecphonesis are the following: either

(a) two long (syllables) are used for one long (syllable) as (E 349)

ἡ οὐχ ἄλις ὅττι γυναικάς ἀνάγκιδας

and (v 227)

20 βουκόλ' ἐπεὶ οὔτε κακῶ

or (b) a short and a long (syllable are used) for one long (syllable), (α 183)

πῶν ἐπὶ οἶνοπα πόντον

or (c) two short (syllables are used) for one long (syllable), (ι 283)

νέα μὲν μοι κατέαξε Ποσειδάων [ἐνὶ πόντῳ]

<or (d) a long and a short (syllable are used) for one long (syllable), (B 544)

5 θῶρηκας ῥῆξιν δῆϊον ἄμφι στήθεσσιν

(§ 3) or (e) two short (syllables are used) for one short (syllable), which is found in the other metres, as in Sotades in his *Iliad* (4a, CA p. 239)

σεῖων μελῖν Πηλιάδα δεξιὸν κατ' ὤμων

but rarely in dactylic hexameters, so that Critias in his elegy on Alcibiades thought Alcibiades' name not allowable, for he says (3 W.)

καὶ νῦν Κλεινίου υἱὸν Ἀθηναίων στεφανώσω

Ἀλκιβιάδην νέοισιν ὑμνήσας τρόποις

οὐ γάρ πως ἦν τοῦνομ' ἐφαρμόζειν ἐλεγείῳ

15 νῦν δ' ἐν ἱαμβείῳ κείσεται οὐκ ἄμετρος,

'Now I shall crown Cleinias' son, of Athens, singing of Alcibiades in a manner unheard: no way there was to fit his name into an elegion;

now it will lie in a trimeter, in good measure.'

It is however (found) in a hexameter as well, as in Corinna's fifth (poem), (657 P.)

ἢ διανέκῳς εὐδης; οὐ μὰν πάρος ἦσθα Κόριννα

20 and in Praxilla in dithyrambs in an ode entitled *Achileus* (748 P.)

ἀλλὰ τέδ' οὐ ποτε θυμὸν ἐνὶ στήθεσσιν ἔπειθον.

p.10 (§ 4) Things like (A 402)

ὥκα' ἐκατόγχειρον καλέσας

and (A 350 etc.)

θίνα ἐφ' ἄλδος πολίης

5 are cases not so much of synecphonesis as of synaloephe.

(§ 5) In some places (*f*) a short plus a common (syllable) are used to take the place of a short (syllable) as in (Γ 152)

δενδρέῳ ἐφεζόμενοι ὅπα λειριόεσσιν ἰεῖσι

and (A 15 etc.)

10 χρυσέῳ ἀνὰ σκήπτρῳ.

A.Q. i.23/46.24–47.2

Also, some (of the metra) yield instances of synecphonesis of syllables to meet the requirements of metre, others do not. Synecphonesis is when owing to the correct proportion of the foot we use two syllables with no consonant in between, either (*a*) two short (syllables) to take the place of one short (syllable), or (*b*) a short and a common (syllable) to take the place of a common (syllable), which occurs rarely; again, (*c*) two short (syllables) or (*d*) a short and a long (syllable) or (*e*) a common and a long (syllable) to take the place of a long (syllable).

ad H. ii (§§ 1–5)/8.11–10.10

**synecphonesis** (συνεκφώνησις, -εως 8.11–2), lit. calling out or uttering together, also known as synizesis (συνίζησις Sch. ad loc./106.3–4, 15, 107.16,

208.18–9, 288.11–2), is defined both by H. and by A.Q. (i.23/46.25–47.2) in a 'when'-clause in closely similar terms. The scholiast ad loc. (107.16–23) explains it as a skipping of time-units (κλοπή χρόνων 107.16–7) resulting in a discrepancy between what we write and what we scan (107.22–3). We meet with synecphonesis again in Hephaestion's discussions of two paroemiacs (anapaestic hephthemimer 27.11) by Archilochus beginning ἐρέω and φιλέειν respectively (~ – or ~ – : H. viii.7/27.15–21 and xv. 6/49.10–8). For the related phenomenon of synaloephe see on 4/10.5, next page.

**are used** (παραληφθῶσι 8.13–4): παραλαμβάνειν 'to use, employ' is a technical term of grammar especially common in Apoll. Dysc.; here the connotation 'as a substitute or equivalent' which is not peculiar to the grammarians applies (LSJ s.v., I.5.a,b).

**to take the place of** (ἀντί 8.13): the Greek word is the preposition for 'instead of, in place of'. The 'place' implied is a place in a metrical schema.

**(possible) ways** (τρόποι § 2/8.15): the mutually exclusive ways in which synecphonesis arises.

**for** (εἰς 8.16), i.e., to serve as, to make up.

<...(*d*)...> (9.4–5): no parallel in A.Q. Otherwise

A.Q. (*a*) = H. (*e*)

A.Q. (*b*) = H. (*f*)

A.Q. (*c*) = H. (*c*)

A.Q. (*d*) = H. (*b*)

A.Q. (*e*) = H. (*a*),

with two differences in the phrasing:

(1) H. (*f*) has 'to take the place of a short', i.e. the place in a schema, where A.Q. (*b*) has '—of a common', i.e. in a place where the most that is regularly allowed is a common syllable, so that the short syllable preceding it is in excess; and (2) H. (*a*) has 'two long (syllables)', i.e. two syllables that would be considered as long when viewed in isolation from their context, where A.Q. has 'a common and a long' because long before vowel becomes common (esp. at the end of a word, which applies to Hephaestion's examples). The first difference, as well as the preposition εἰς which H. uses with four of the five 'ways' (cf. the two preceding notes) in preference to the more obvious ἀντί favoured by A.Q., suggests that H. is at least feeling his way towards the distinction between concrete individual syllables on the one hand and the elements, necessarily either short or long, of an abstract metrical schema on the other, whereas A.Q. does not envisage anything beyond the substitution of one item, or, more precisely, of two items, for another item of the same order. His phrase 'to take the place of a common' is a bit odd inasmuch as a common syllable is by definition never required; this expression, rather than H.'s 'to take the place of a short' is chosen to make the difference between what is required by the rules and what is actually written seem as unobjectionably small as possible.

I think the absence in A.Q. of anything corresponding to (*d*) as interpolated in H. an argument against this addition by Consbruch which is not counterbalanced by his appeal to Choeroboscus (in his app.crit.), whose account is inaccurate anyway: he omits (*c*) and may have supplied (*d*) merely to arrive at the



same total number of five 'ways' (τρόποι). As for the example of (*d*) which Conbruch has adopted from the scholiast on D.T.210.21, I submit this could be analysed in the terms of the Scholia A on H. ii. 1/8.12, p. 107.1 ss., as a case of synaloephe by contraction (συναίρεσιν 107.5). For synaloephe see on § 4/10.5 below.

**the other metres** (τοῖς ἄλλοις μέτροις 3/9.6–7): see on H. i.4/3.13–4 above p.40.

**Sotades** (Σωτάδης 9.7): the same author and the same metre, if in a different poem, as in i.4/3.16–7 above p.38 w.n. on p.40 s.v. 'ionic'.

**lie** (κείσεται 9.15): the name will lie in the verse as fittingly from now on as the body in its grave.

**in good measure** (οὐκ ἀμέτρως 9.15): cf. on H. i.5/4.3 (σύμμετρον) above p.40 s.v. The same meaning here expressed with litotes.

The most remarkable fact about the verse in question is that a reader will at first try to squeeze the name into the dactylic pattern; it is only with νέοισιν that this becomes utterly impossible. For a hearer this effect may be forestalled by the manner of reciting the verse.

N.B. The structure of § 3 is closely parallel to that of ch.i §§ 4–6/3.13–5.3, also dealing with successions of vowels whose total length in terms of χρόνοι or time-units is less than the sum of the lengths of the individual vowels: (1) the phenomenon (2) in dactylic hexameters is more exceptional (3) but not unknown.

**synaloephe** (συναλοιφήν § 4/10.5) from συν- 'together' and ἀλείφειν 'to anoint, smear' denotes a running together or coalescing of syllables which may occur in seven ways (three simple ways and their combinations) distinguished by the scholiast on § 1/8.12, p.107.1–14 C. The scholiasts agree in naming as the characteristic difference between synaloephe and syncphonesis the fact that instances of the former are scanned (βαίνεται 1.1, p.107.19,23), measured (μετρεῖται p.208.21–2), pronounced (ἐκφωνεῖται p.288.13), or spoken (λέγεται p.321.23–4) as they are written. On the face of it the classification in the present § of *Iliad* A 402 and 350 as cases of synaloephe is in plain contradiction with this, unless we are to read it as a proposal to write ὦχ' ἐκατόγχειρον and θῖν' ἐφ' ἄλδος respectively. Even so we are left without any rule stating under which conditions one of the two rather than the other applies, or in other words, when we are to write and presumably to pronounce separately each of two vowels not divided by consonants and when we are to suppress the one or to merge the two in writing and presumably in pronouncing them. The problem does not strictly belong to the study of metre; the relevance of the paragraph touching on it is, as the particle γάρ (10.1) suggests, to the preceding § 3, as an appendix disabusing readers of any notion they might have entertained that, in spite of H.'s restriction 'rarely in dactylic hexameters' (ἐν . . . σπανίως 9.9), syncphonesis of type (e) is, after all, not all that uncommon in hexameters older and better known than those of Corinna and of Praxilla.

# H. iii(.1–3)/10.12–12.23

## Feet

Out of the syllables are composed the feet. Of these there are four of two syllables:

- 15 one of two time-units,  
out of two short (syllables), a *pyrrhic*;  
two of three time-units:  
out of a long and a short (syllable) a *trochaeus*,  
out of a short and a long, an *iambus*;
- p 11 one of four time-units,  
out of two long (syllables), a *spondee*.  
(§ 2) Of three syllables (there are) twice this number, (i.e.) eight:  
one of three time-units,  
out of three short (syllables), a *tribrachys* which (is) also (called) *choreius*;
- 5 three of four time-units:  
out of a long and two short (syllables) a *dactyl*,  
out of a short, a long, and a short, an *amphibrachys*,  
out of two short (syllables) and a long (one) an *anapaest*;
- 10 of five time-units the same number, (i.e.) three:  
out of a short and two long (syllables) a *baccheius*,  
out of a long, a short and a long, an *amphimacer* or *cretic*,  
out of two long (syllables) and a short (one) a *palimbaccheius*;  
one of six time-units,  
out of three long (syllables), a *molossus*.
- (§ 3) Of four syllables (there are) twice this number, (i.e.) sixteen, of which  
one of four time-units,  
out of four short (syllables), a *proceleumatic*;  
four of five time-units:  
out of a long and three short (syllables) a *first paeon*,  
20 out of a short, a long, and two short (syllables), a *second paeon*,  
out of two short (syllables), a long and a(nother) short, a *third paeon*,  
25 out of three short (syllables) and a long (one) a *fourth paeon*;  
six of six time-units:  
out of two short and two long (syllables) an *Ionic a minore*,  
p 12 out of a short, two long, and a(nother) short (syllable), an *antispaest*,  
out of two long and two short (syllables) an *Ionic a maiore*,

- 5 out of a long, a short, a(nother) long, and a(nother) short (syllable),  
an *trochaic tautopody* or *ditrochaeus*,  
out of a short, a long, a(nother) short, and a(nother) long (syllable),  
an *iambic tautopody* or *diambus*,  
10 out of a long, two short, and a(nother) long (syllable), a *choriambus*;  
four of seven time-units:  
out of a short and three long (syllables) a *first epitrite*,  
out of a long, a short, and two long (syllables), a *second epitrite* or *seven*  
15 *time-unit trochaic* (syzygy) which (is) also (called) *Caricus*,  
out of two long (syllables), a short, and a(nother) long, a *third epitrite*  
or *seven time-unit iambic* (syzygy) which (is) also (called) *Rhodius*,  
20 out of three long (syllables) and a short (one) a *fourth epitrite* or *seven*  
*time-unit antispastic* (syzygy) which (is) also (called) *monogenes*;  
and one of eight time-units:  
out of four long (syllables) a *spondaic tautopodia* or *dispondeus*.

A.Q. i.22/44.11 - 45.11

As these then (i.e. the syllables) are put together with each other there are formed feet; thus it is that they are also called systems of syllables. Now of two (syllables) put together four (feet) are formed: either with both (syllables) short a *pyrrhic* is formed which (is) also (called) a *pariambus*, or

- (with both syllables) long a *spondee*,  
15 or  
(with) a short (syllable) leading and a long (one) following, an *iambus*,  
or the other way round a *trochaeus*;  
of three (syllables) put together eight (feet are formed): either  
all three (syllables) are short, yielding a *choreus*, or  
all three (are) long, yielding a *molossus*, named thus after a people, or  
20 one (syllable is) long and the remaining (are) short, at each of the  
three places, yielding *dactyl*, *amphibrachys*, and *anapaest*, or  
one (syllable is) short and two (are) long, with changing places, forming  
*baccheus*, *amphimacer*, and *palimbaccheus*.

When four syllables are laid out there are formed sixteen feet which can be reviewed by the same kind of procedure: either

- 25 with four short (syllables the foot) is called a *proceleusmatic*, or  
(with) four long (syllables) a *dispondeus*, or  
with two short (syllables) leading and two long (ones) following an  
*ionic a minore*, or shaped the other way round (an *ionic a maiore*, or with

the short (syllables both) in the middle and the long (ones) enclosing  
30 (them) a *choriambus*, or the other way round an *antispast*, or with the long  
(syllables both) in (the) odd places and the short (ones) in the even (places)  
p 45 a *ditrochaeus*, or the other way round a *diambus*; or

with one long and the remaining (syllables) short there result four  
*paeons* taking their names from the place of the long (syllable), the one in  
which it comes first (being called) a *first* (paeon), that in which it is second  
5 a *second* (paeon), and the next ones along the same lines; and

if (a foot) has one short and the remaining (syllables) long there result  
the *epitrites* taking their names from the place in which we put the short  
(syllable) the same as the paeons. The form is called epitrite since it con-  
10 sists of feet standing in the epitrite ratio in which four stands to three, for  
one of the (feet) of two syllables in it (is) of three time-units and the other  
(is) of four time-units.

ad H. iii (§§1-3)/10.12-12.23

feet (πόδες 10.13): the foot is not defined by H.; feet have been said to be systems of syllables according to A.Q. (i.22/44.12 συστήματα συλλαβῶν), the Greek word 'system' denoting something which consists of certain parts. The present chapter of H. and the corresponding section in A.Q. each furnish a complete catalogue of all conceivable combinations of syllables long and short up to a total length of four syllables (the common syllable, being not in the metrical structure but in the language material, has no place here). Several of their names are applied to other feet by other authors—and indeed by A.Q. in his account of rhythmic. As yet we have no indication of how to apply all these constructs in the analysis of a given text; as we move on we shall find that only a minority of the feet 'constitute a metron' (H. iv.2/13.10-1 ὁ ποὺς ὁ τὸ μέτρον συνιστάς), whereas the remaining feet are merely different realisations of the former category in individual lines; thus, to take the plainest example, the foot called dactyl constitutes the dactylic metre (iv.2/13.10-2) which admits spondees as well as dactyls (vii.1/ 20.18-9). For a foot to constitute a metron it is a necessary but not a sufficient condition that it should comprise at least one short and one long syllable.

of two time-units (δίχρονος 10.15): quantity in Greek verse was measured in χρόνοι, literally 'times', one χρόνος being, as is evident from this line, the length of a short syllable, i.e. of a short vowel followed by one simple consonant at the most (cf. A.Q. i.21/42.12-5). A synonym for x-χρονος is x-σημος, as appears from § 3/12.11-5 below; cf. Longinus' *Prolegomena* § 5, p.85.4-5 C. 'the time' (—unit), which some of the rhythmicians call σημειον ('point': τὸν χρόνον, ὃν τινες τῶν ῥυθμικῶν σημείον προσαγορεύουσιν). A text which throws light on both

terms is A.Q. i.13–4/32.4–24. Here σημειόν (32.7,12,13) is said to be synonymous with πρῶτος χρόνος ‘first time(-span)’ (32.9,11), which is indivisible and minimal (ἐλάχιστος 32.11, literally ‘least’). ‘Minimal’ is explained ‘in relation to us’ (ὡς πρὸς ἡμᾶς 32.12–3) as ‘first capable of being perceived by sensation’ (πρῶτος καταληπτὸς αἰσθήσει 32.13): ‘indivisible’ (ἄτομος 32.11, literally ‘un-cut’) is paraphrased as ‘not having parts’ (ἄμερής 32.14–6), and this quality serves to explain the use of the term σημειόν ‘just as the geometers too have called that which in their subject is without parts “a point”’ (καθὸ καὶ οἱ γεωμέτραι τὸ παρὰ σφίσιν ἄμερὲς σημειόν προσηγόρευσαν 32.14–5). Both the mathematical use and its application to time are attested in Aristotle, cf. LSJ s.v., III.1. I have not distinguished between the two synonyms in my translation.

**out of two short (syllables)** (ἐκ δύο βραχυῶν 10.15): this length is acknowledged as forming a foot by Heliodorus as well, if only implicitly, in Schol. Pax 1329 where ὅμην ὀμέναι ὥ is classified as a brachycatalectic ionic dimeter—on the assumption that Hephæstion’s definition of brachycatalectic metra as lacking one ‘whole foot’ (iv.3/13.18–9, p.58 below) would be endorsed to the letter by Heliodorus. For its use in H. and A.Q. cf. *Index*.

**trochæus** (τροχῆος 10.17): there is a comment on the name in what Consbruch ascribes to H. as fr.4, p.78.4–6; Schol. in Hermog. RhG VII 982,15 ‘the trochæus makes the utterance running, which is why the rhythm of people running is called trochæus, as the philologist Longinus states’, where both ‘trochæus’ and ‘running’ or ‘rolling’ (τροχαλόν 78.4–5, adjective of the utterance) are etymologically related to the verb τρέχειν ‘to run’ found in the same context (τρέχοντων 78.6, participle, of people). This alleged property of the foot is made a ground for not using it where dignity is required (ἐν σεμνότητι 78.9–11).

**iambus** (ἰαμβος 10.18): the same fragment quoted in the last note informs us that (78.7–9) ‘an iambus has its name from *iambizein*, which is abusing, and this is what the comic poets who have employed the iambus do’. This makes the iambic foot or metron, too, out of place where dignity is required (ἐν σεμνότητι 78.9–12).

**dactyl** (δάκτυλος 11.6): it is worth noting that, according to A.Q., not only is the dactylic metre the most dignified of all because it has the long syllable always in front (A.Q. i.24/47.4–5), but also at least one other metre is made more dignified (σεμνόν) by the presence of a dactyl in it: A.Q. i.24/48.4–5 on anapaestic.

**molossus** (μολοσσός 11.15): if we may go by the evidence of the manuscripts as represented in Consbruch’s edition and critical apparatus, H. seems to have used the form μολοσσός and its Attic equivalent μολοττός indiscriminately.

**proceleumatic** (προκελευματικός 11.17–8): the manuscripts are divided over the forms προκελευματικός and προκελευσματικός.

**ionic** (ἰωνικός 11.27, 12.3): H.fr. 2/77.14–7 = Schol. in Hermog. RhG VII 983,26 reports that these feet are called ionic because they are an invention of the Ionians, adding that the metre is soft and very voluptuous (μαλακὸν . . . καὶ τρυφερώτατον 77.15–6), on the authority of Longinus—an association for which Anacreon may be chiefly responsible. Fr. 4, quoted above *ad* 10.17 ‘trochæus’, tells us that, being akin to the trochæus, the ionic should not be used where dignity is required (ἐν σεμνότητι 78.10). On the subject of kinship between feet

and between syzygies see p.127 s. below, on H. xiv, title, and p.129 below, on A.Q. i.28/51.10–1 s.v. ‘a kinship . . . as . . . shown’.

**tautopody** (ταυτοποδία 12.6,8,23) from ‘the same’ and ‘foot’, is a foot of four syllables which is derived from a foot of two syllables by mere reduplication. Thus the proceleumatic could have been described as a ‘pyrrhichiac tautopody or dipyrrhich’ by the ‘few’ (ἐνίων 27.23, below p.85) who acknowledge it at all.

**ditrochæus** (διτροχῆος 12.6): when this foot occurs it is normally described as a ‘trochaic syzygy of six time-units’ (συζυγίαν τροχαϊκὴν ἑξάσημον 43.14–5), but the name here given of ‘double trochæus’ recurs in H.fr. 2/77.13–4 and in A.Q. i.27/50.14, p.144 below, both in the context of ionic metra.

**diiambus** (δίιαμβος 12.8): wherever this foot occurs it is described as an ‘iambic syzygy of six time-units’ συζυγίαν ἰαμβικὴν ἑξάσημον 44.21–2).

**epitrite** (ἐπιτρίτος 12.12,14,17,19–20) lit. ‘(one) and a third more’, cf. LSJ s.v. ἐπί G.I.5. The name is explained by A.Q. i.22/45.8–11, p.55 above. By far the most common ones are the second and third epitrites, called by one of the alternative names here given, that of ‘trochaic-’ or ‘iambic (syzygy) of seven time-units’, wherever they occur. Here alone in this chapter there is some confusion between the level of analysis of the foot and that of the syzygy.

**(syzygy)** (συζυγία): for this category see below p.61 on H. iv.4/14.9,12.

H. iv.1 – 4/13.1 – 14.14

p 13 *The ending of metra*

*Acatalect* are called all those metra whose last foot is entire, as in dactylic (metre) (Alcman 27.1 P.)

5 Μῶσ' ἄγε Καλλιόπα θυγατερ Διός,

(§ 2) *catalectic* all those whose last foot has been reduced, as in iambic (metre) (Sappho 117 L.-P.)

χαίροιςά νύμφα, χαίρέτω δ' ὁ γαμβρός:

10 here the last syllable -βρος stands in place of a whole iambic foot. When the foot which constitutes the metre is of three syllables the catalectic (metron) can also be (catalectic) by two syllables, as in dactylic (metre) (Archil. 182.2 W.)

ἐν δὲ Βατούσιᾷδης:

15 here the syllable -δης stands in place of a [dactylic] (foot) of three syllables. In the case of such feet the (metron catalectic) by a syllable is called catalectic into a two-syllable (foot), the (metron catalectic) by two syllables (is called) catalectic into a syllable.

(§ 3) *Brachycatalect* are called all those (metra) which from a dipody have been reduced at the end by a whole foot, as in iambic (metre) (174 P.)

p 14 ἄγ' αὐτ' ἐς οἶκον τὸν Κλησίππῳ:

here the foot -σιππῳ stands in place of a whole iambic dipody.

(§ 4) *Hypercatalect* (are called) all those (metra) which have got a part of a foot in addition to the complete (metron), as in iambic (974 P.)

εἴμ' ὥτε πυσσάκῳ λυθεῖσα.

Now this (metron) has a surplus of a syllable, but (a metron) can also have a surplus of a (foot) of two syllables, whenever each of the two feet in the 10 syzygy is of three syllables, as in anapaestic (Telesilla 717.1 P.)

ἄδ' Ἀρτέμις, ὦ κόραι:

this has in addition to the entire syzygy a (foot) [the last] of two syllables

which comes short of an anapaest by one syllable. These are all called *endings*.

A.Q. i.23/46.9 – 15

10 Of the metra some are called *acatalect*, those which bring their feet to completion together with the syllables they contain;

some (are called) *catalectic*, those which take away a syllable from their last foot for the sake of dignity residing in the longer ending;

some (metra are called) *brachycatalect*, from which a foot of two syllables is lacking;

some (are called) *hypercatalect*, in which there is a surplus of one syllable:

15 for if there is a foot extra it becomes identical with the brachycatalect (metron).

ad H. iv.1 – 4/13.1 – 14.14

**ending** (ἀποθέσεως 13.2, -θέσεις 14.14): the technical term for the end of a metron, not only when this end is recognizable by a modification in the series of feet or pairs of feet (συζυγίαι) constituting the metron, but also when the metron consists of a repetition of identical components, leaving aside the occurrence of *brevis in longo* (below § 5/14.15 – 21, p.62). Contrast 'close' (κατάκλεις 16.6 &c.) which always refers to such a metrical 'phrase' as, within any given metron, is found *only* at the end of this metron.

**acatalect** (ἀκατάληκτα 13.3), i.e. without catalexis (κατάληξιν π. vi.3/70.4,8), a word meaning 'ending' but here with the reference not of ἀπόθεσις but of κατάκλεις (see preceding note) and specifically with reference to one kind of close (next page, on § 2/13.6 &c. 'catalectic').

**metra** (μέτρα 13.3): the most common use of *metron* (μέτρον) in the *E.* is to denote (a) a particular structure which is common to a number of stretches of metrical language, i.e. of language in which the succession of long and short syllables is regulated, where this structure is understood as consisting, basically, of a repetition of one foot or pair of feet (διποδία or συζυγία), as often as not with certain variations and modifications, especially towards the end. These stretches are generally classified according to (1) their metrical genre, i.e., ultimately, the foot of which they are supposed in the main to be a repetition; (2) their size in terms of the number of the syzygies or feet making up the metron; (3) the form of their ending, i.e. whether the metron comprises an entire number of these syzygies or feet or one or two syllables more or less.

In two places in the *E.* 'the *metron*' cannot possibly refer to one particular metrical structure: xii.3/38.6 'Of the sizes in the *metron* (i.e. in which the ionic *a minore* metre comes) the most notable is the catalectic tetrameter' &c., and xiii.6/42.16

'The *metron* (i.e., the paconic metre) is actually capable of reaching up to the hexameter' &c. In both places *metron* must be used to denote (b) one of the metrical genres each named after and based on one foot and comprising a number of metra in the sense of (a) above as species, and each forming the subject of one of the chapters v–xiii of the *E*.

In some places both interpretations (a) and (b) make sense: in the singular number e.g. below § 2/13.11 'the foot which constitutes (συνιστάς) the *metron*'; in the plural e.g. above i.4/3.14 'in the other *metra*' of which we are given the examples 'in iambic', 'in ionic', and 'in antispastic' (3.14, 16, 18), suggesting interpretation (b), but to which is then opposed 'in the dactylic hexameters (ἑπεσι 3.20), suggesting interpretation (a). There and in i.9/7.9 and ii.3/9.7 with the same opposition it makes little difference which we prefer since the other genres are coextensive with the other metra (a) but for the not very considerable number of dactylic metra which are not hexameters. The other occurrences of the plural *metra* in the *E*. are the present passage, in which metra- (a) are clearly intended, and the last sentence of the work xvi.6/58.10 'So much about the *metra*' where the ambiguity is entirely justified. Accordingly I have felt free to translate all instances of the plural indiscriminately with 'metra'; where the singular occurs or can be supplied I have transcribed 'metron' for use (a) and I have kept the received English version 'metre' for use (b).

It should be noted, first, that these comments on Hephaestion's use of the term *metron* do not amount to a definition of a metron as he understood it, since the present text deals with utterances such as the *asynarteta* which H. does not refer to as metra but which, to go by his inclusion of them, he appears to regard as being metra all the same. About these more will be said at the appropriate place; about metra in general cf. *Argument* 9 above p. 15 s.

**catalectic** (καταληκτικά 13.6, 12, 16, 17), i.e., with catalexis (cf. last page on § 1/13.3 'acatalect'), a shortening not amounting to a removal of the last foot of the metron on the ancient view. It should be noted that although the catalexis of π. vi.3/70.4–8 cited last page on § 1/13.3 'acatalect' involves the shortening of a metron as compared to a number of metra present in the context, such a contextual norm is not implied in the notion of catalexis. The comparison which is implied or presupposed is not between the metra belonging to one poem but between the feet or pairs of feet (συζυγίαι) belonging to one metron.

**catalectic into** (καταληκτικὸν εἰς 13.16–7) could be more fully but also pleonastically translated 'catalectic so as to end in'.

The preposition εἰς is to be understood by relating the adjective catalectic to the compound verb καταλήγειν and the simple verb λήγειν underlying it which are combined with this preposition to give the meaning 'to end in'; thus (λήγειν) A.Q. i.21/42.4, 6, 43.2, 11, 15, and cf. i.4/3.11 πεπερατωμένη ἢ εἰς with the same sense.

**brachycatalect** (βραχυκατάληκτα 13.18), i.e., with βραχυκαταληξίαν (π. v.4/69.18, vi.3/70.4), a removal of the last foot of the metron on the ancient view. This notion has meaning only with reference to metra which are scanned not in feet but in pairs of feet (διποδίας 13.18, 14.3, συζυγία § 4/14.9–12; κατά διποδίαν ἢ συζυγίαν A.Q. i.23/46.5): in dactylic metre which is scanned in single feet (καθ' ἓνα βαίνεται πόδα A.Q. i.23/46.3) an allegedly brachycatalect *n*-metron would actually be an acatalect (*n*-1)-metron.

**dipody** (διποδίας 13.18, 14.3): defined by A.Q. i.24/48.10 as a foot of four syllables. This fits Hephaestion's use of the term in this paragraph, but in general what A.Q. calls a dipody H. calls a syzygy (συζυγία below § 4/14.9, 12). Both terms connote something that is thought of as being composite; the word dipody specifies that it is composed of feet, implying that ~ ~ and – – are acknowledged as feet.

**hypercatalect** (ὑπερκατάληκτα 14.4): it is not made clear why these metra should be regarded as lengthened *x*-metra rather than as (*x* + 1)-metra shortened even further than brachycatalect ones, nor why brachycatalect metra should be regarded as *x*-metra minus one foot rather than as (*x* – 1)-metra plus one foot. Presumably this was clear in the contexts in which the metra in question were originally given these labels, but in the absence of a contextual norm of comparison (see last page on § 2/13.6 &c. 'catalectic') the decision must be arbitrary. A.Q., unlike Hephaestion, is aware of a problem here and lays down a rule determining which classification is to apply in the cases of (a) any number of syzygies plus one syllable, and (b) any number of syzygies plus one foot; he has, however, overlooked the case (c) of any number of syzygies plus two syllables in a metre which is constituted by a foot of three syllables.

**the complete** (τῷ τελείῳ 14.4), sc., presumably, metron and not foot, for if 'foot' were to be understood we should expect the last foot to be specified (τὸν τελευταῖον πόδα above § 1/13.3–4, § 2/13.6–7, cf. ἐπὶ τέλους 'at the end', § 3/13.19), and I submit we might expect 'entire' (ὁλόκληρον of a foot above § 1/13.4, of a syzygy below § 4/14.12 -κλήρῳ) or 'whole' (ὅλου, ὅλῳ of a foot above § 2/13.9, § 3/13.19, ὅλης of a dipody § 3/14.2) rather than 'complete' (τελείῳ).

**syzygy** (συζυγία 14.9, 12) in ordinary usage means a yoke or pair; in the present context the phrasing strongly suggests that a pair of feet is meant. The syzygy in the technical sense found in H. here and elsewhere both in the *E*. and in π. (iii.5) turns out to be a basic unit in the analysis and measurement of metrical language, taking its place between the level of the foot on the one hand and that of the metron (*E*.) or that of the period (π.) on the other hand. Apart from dactylic as the one metre which is almost without exception scanned in single feet (καθ' ἓνα βαίνεται πόδα A.Q. i.23/46.3) all the metra found in *E*. are scanned in dipodies or syzygies (κατὰ διποδίαν ἢ συζυγίαν ib.46.5). We should, however, distinguish between two very different cases:

(1) the iambic, trochaic, and anapaestic metra are scanned in syzygies in the sense that each metron consists of a repetition of one syzygy which contains two feet which may be feet of the type that the metre is named after, or certain accredited alternatives which are not necessarily the same for the first foot in the syzygy and for the second foot. In this case a trimeter ('three-metron'), e.g., contains three syzygies of six feet all together, and the connotation of 'pair' is very appropriate;

(2) the choriambic, antispastic and ionic metra are scanned in syzygies which turn out to be no more than feet of the type that the metre is named after, or certain accredited alternatives. In this case a trimeter ('three-metron'), e.g., contains three syzygies consisting of three feet all together, and the syzygy is a pair

only inasmuch as any one foot of four syllables can be thought of as composed of two feet of two syllables each; otherwise the situation is much as in dactylic metre, and it would be accurate to regard many of these metra as scanned 'in single feet' (not all of them, since some of what I have called the 'accredited alternatives' for the eponymous feet are syzygies of five syllables, thus exceeding in length all the feet of H.'s catalogue in ch. iii, and others belong to the iambic or the trochaic genre).

**anapaestic** (ἀναπαιστικοῦ 14.9): the same line from Telesilla makes an unexpected reappearance in xi.2/35.10, below p.104, where it has to serve as an example of an ionic *a maiore* hephthemimer.

H. iv.5/14.15–21

Of every metron the last syllable is *indifferent*, so that it is *capable both* of being a short and of being a long (syllable), as (B1–2)

ἄλλοι μὲν ῥά θεοὶ τε καὶ ἄνδρες ἱπποκορυσταὶ  
εὐδὸν παννύχιοι Δία δ' οὐκ ἔχε νήδυμος ὕπνος;

20 in the first (metron) the last syllable is long, in the second (it is) short.

A.Q. i.21/44.7–10

Of every metron we declare the last syllable to be *indifferent*, as it is not followed by any syllable by means of which it were appropriate to pronounce it specifically of one size (rather than the other).

ad H. iv.5/14.15–21 and A.Q. i.21/44.7–10:

The *fact* that the last position in ancient Greek verse of any kind may be occupied either by a short or by a long syllable cannot escape the student, and both Hephaestion and A.Q. duly note it. An *explanation* is not to be expected within the compass, strictly limited to observation, of the *Encheiridion*; A.Q., however, does provide one which appeals, in a tantalizingly inexplicit way, to a principle according to which the length of a given syllable (or rather 'element', see below) can only be determined with reference to the syllable or syllables which follow it. In modern terminology this may perhaps be paraphrased as a statement of the relativity or interdependence of the long and short, or more generally the marked and unmarked terms in a sequence; in ancient doctrine it may be the relative, mutually dependent status of what Greek metrical scholars referred to as *arsis* and *thesis* which is invoked. In any case it seems plausible that the principle involved

belongs to the study of rhythm rather than to that of metre as such, both in the Alexandrian and in the modern context of learning, and it is quite uncertain whether a specifically metrical scholar such as Heliodorus or Hephaestion even in his fuller treatments of the subject included any explanation of this point at all, and if so, what relation this bore to the scrap here preserved by A.Q. It may be noted that the wording, superficially similar, yet expresses a rather different conception in our two authors: for H. the last syllable is indifferent in that it may indifferently be either a short or a long syllable; for A.Q. it is indifferent in that we cannot definitely declare it to be one thing or the other. What A.Q. has in mind is evidently not the prosodical quantity of any concrete syllable in language, but some more abstract and ideal notion more akin to the modern *element*—a concept which, as we have seen, was available to the Greek metrical scholars as grammarians, but could not be applied here, since they did not conceive that what was plainly a compound at the linguistic level might fruitfully be treated as an element at the level of metre. But waiving this terminological predicament we may assume that A.Q. would have been more accessible to the modern way of speaking of a (*syllaba*) *brevis* in (*elemento*) *longo* than H. would have been.

H. iv.6/14.22–15.13

p.15 Every metron ends in a complete word. Hence things like these from the epigrams of Simonides are objectionable (81.1–2 P.)

ἢ μὲγ' Ἀθηναίοισι φόως γένετ', ἢ νίκ' Ἀριστο-  
γείτων Ἴππαρχον κτεῖνε καὶ Ἀρμόδιος,

5 and again in Nicomachus the composer of the elegy on the painters (PLG II<sup>4</sup> p.316)

οὗτος δὲ σοὶ ὁ κλεινὸς ἄν' Ἑλλάδα πᾶσαν Ἀπολλό-  
δωρος γινώσκεις τοῦνομα τοῦτο κλύων.

Now these have arisen owing to the constraint of the proper names, for they were not allowed, but some are also made up in jest by the comic poets, as by Eupolis in his *Baptai* (73 K.)

ἀλλ' οὐχὶ δυνατόν ἐστιν οὐ γὰρ ἀλλὰ προ-  
βούλευμα βαστάζουσι τῆς πόλεως μέγα.

ad H. iv.6/14.22–15.13

the constraint of the proper names (τὴν τῶν ὀνομάτων ἀνάγκην 15.9), i.e. imposed by the proper names, a 'subjective' use of the genitive case. The poets quoted turn this constraint to good account by allowing verse-end to bring home the content of the first half of these compound names. The same phrase in a different context in A.Q. i.28/52.6–7. A related, in a sense complementary notion in A.Q. is that of χρεία: i.21/42.22 and i.28/52.5 χρεία(ν) μακράς and βραχείας the 'need for' a long and for a short syllable respectively, and in particular i.23/46.24–5 χρείας ἔνεκεν μέτρου 'to meet the requirements of metre', with another 'subjective' genitive. The metre makes certain demands but sometimes the necessity of the language is greater than that of the metre.

While χρεία is not found in H., it seems relevant to compare H. vi.5/20.5 'one ought (ἔχρην) not in the iambic (metre) (to have employed) an anapaest at the even place, at which a spondee is not allowed (ἐγγωρεῖ 20.9) either, of which the anapaest is a resolution', cf. p.71 below.

In iv.5–6 the reader has been provided with two criteria for the demarcation of the individual metra in a continuously written poetical text.

H. v(.1–4)/15.15–17.13

*Iambic (metre)*

The iambic (metre) admits at the odd-numbered places [i.e. first, third, fifth] an iambus, a tribrachys, and a spondee, a dactyl, and an anapaest, and at the even-numbered [i.e. second, fourth, sixth] (places) an iambus, p.16 a tribrachys, and an anapaest: the latter continually in the comic poets but more rarely in the iambographers and (the) tragic poets. When it is acatalectic it admits at the last place only the iambus or a pyrrhic on account of the indifferent (last syllable), and when (it is) catalectic (it admits) the 5 iambus as the last (foot) but one—or rarely a tribrachys—so that the close becomes either an amphibrachys or a baccheius.

(§2) Acatalect (metra) worth mentioning in it are dimeters, as entire songs by Anacreon have been written, (428 P.)

10 ἔρῳ τε δηῦτε κούκ ἔρῳ  
καὶ μαίνομαι κοῦ μαίνομαι,

trimeters, (425.1 P.)

ἔστε ξένοισι μελίσχοις οἰκότες

and a tetrameter as Alcaeus' (374 L.-P.)

15 δέξαι με κωμάζοντα, δέξαι, λίσσομαι σε, λίσσομαι .

(§ 3) A catalectic (iambic metron worth mentioning is) the dimeter called Anacreonteion, as (429 P.)

ὁ μὲν θέλων μάχεσθαι,  
πάρεστι γάρ, μαχέσθω,

20 a trimeter, as Archilochus' (188.2 W.)

ὄγμος κακοῦ δὲ γήραος καθαιρεῖ

and a tetrameter as Hipponax' (119 W.)

εἰ μοι γένοιτο παρθένος καλή τε καὶ τέρπεινα.

p.17 (§ 4) Worthy of mention among the acatalect (metra) is also the (metron) called 'limping' (*chōlon*), an invention of Hipponax according to some,

p.17 of Ananias according to others. It differs from the straight (metron) in that the last (foot) of the latter is an iambus or a pyrrhic on account of the indifferent (last syllable) but (the last foot) of the former is either a spondee or a trochaeus. And the limping (metron) does not admit the feet of three syllables as last (foot) but one, but by preference an iambus, and then at the same time it is a proper one, (Call. 191.1 Pf.)

10 ἄκουσαθ' ἰππῶνακτος οὐ γὰρ ἄλλ' ἤκω

and also, sometimes, a spondee, and then at the same time it becomes rather harsh, (Hipponax 84.17 W.)

εἰς ἄκρον ἔλκων, ὥσπερ ἄλλ' ἅντα ψύχων.

ad H. v(1-4)/15.15-17.13

places (χώρας 15.18) in H. are places for feet except in xi.4/36.8, where places for syzygies are intended which may be occupied by feet of four syllables but also by syzygies of five or of six syllables.

**continually** (συνεχῶς 16.1): the adjective συνεχής is used more strictly to mean 'continuous', 'in an unbroken series' at H. viii.6/27.2, cf. the comparative συνεχέστερα in ix.1/29.15, ix.2/30.3, and the same interpretation may apply to the adverb συνεχῶς in xiii.5/42.8. Here and in vi.5/20.2-3, however, the adverb συνεχῶς as opposed to 'more rarely' (σπανιώτερον 16.2) and to 'rarely' and 'least of all' (σπανίως and ἥκιστα 20.2-3) respectively, clearly means little more than 'frequently'. I submit that when H. wanted the stricter sense in an adverbial adjunct he said 'in continuity' (ἐν συνεχείᾳ viii.9/28.22-3, xv.11/51.4 opposed to 'sporadically' διεσπαρμένως 51.5).

**more rarely** (σπανιώτερον 16.2): chiefly or only in proper names, cf. MAAS § 106, VAN RAALTE pp. 120, 138.

**worth mentioning** (ἐπίσημα § 2/16.8): the epithet ἐπίσημος applies to what bears some kind of mark, e.g., coined money, and by extension to what is remarkable or conspicuous. In H. i.5/4.10 the related expression ἐπισημασίας ἡξίωσεν can be translated 'thought . . . worthy of note'. There the subject is a poet and the object a phenomenon of prosody. The adjective ἐπίσημος everywhere in H. refers to metra, and it appears that all the metra listed in the *E.* are ἐπίσημα, or the most ἐπίσημα in their genre. In the *E.* H. does not state any criteria for his selection, but two terms found in the context of ἐπίσημον provide a clue: in vi.4/19.18 ἐνδοξον 'well-known' seems to be a mere variation for ἐπίσημον found in the same chapter § 2/18.6, § 3/19.5, § 4/19.16 and 21; cf. vii.4/22.8 and xv.10/50.18. In x.5/34.6 one of the ἐπίσημα (§ 2/32.5) metra in the antispastic genre is said to be 'frequent as well', i.e. as well as some at least of the other metra (πυκνὸν καὶ &c.). Since a metron presumably is not well-known in exact proportion to its frequency, and since both criteria are likely to play a part, I have

chosen the somewhat trivial translations 'worth mentioning' and, especially for the superlative, 'worthy of mention'. Cf. Ptol. *Geogr.* 1.19 on the 'more noteworthy' (ἐπισημοτέρων I 50.30/51.1 Müller, I 40.15 Nobbe) towns, rivers, bays, mountains etc. in any province.

**limping** (χολών § 4/17.2): the metaphor is at home in the context of the fossilized metaphor underlying the technical term 'foot'. Cf. the word βαίνεσθαι 'to be scanned', not in H. but in his scholiasts (107.19, 23 C.) and in A.Q. (see *Index*).

**invention** (εὕρημα 17.3), also xiv.1/44.5, cf. 'to invent', viii.2/25.6 (εὕρόντος), ix.4/31.1 and 11 (εὕρηκέναι and -κώς), x.2/32.14 (εὕρόντος): the nine metres of ch. 5-13 are never in H. or A.Q. represented as the result of a development, but many of their species are.

**straight** (ὀρθοῦ 17.3): a technical term of grammar, cf. LSJ s.v., IV.3, V, VI, found only here in H. It is hard to distinguish the meaning from that of καθαρὸν 'pure', which is a favourite term of H.

**a proper one** (εὐπρεπές 17.8): the epithet is applicable to what is aesthetically satisfying through conforming to the rules applying to it.

**at the same time** (καὶ 17.11): the second καὶ in this line must be viewed both in relation to the first καὶ in the same line and to the καὶ in the earlier parallel clause in line 8. Within the immediate context it serves to emphasize the inherence of the effect (harshness) in the cause (spondee as last foot but one). As a complement to the other (ὅτε) καὶ above it must serve to add an admission that in certain conditions the χολών is, after all, slightly problematic. These two connections do not sit together very easily; it seems likely that the καὶ in the second ὅτε-clause was inserted largely as an echo of that in the first, and it is not unreasonable, if unprofitable, to suspect that it is a residue from one of the fuller versions of which the present 'Handbook' is an abridgement, and in which its occurrence was presumably more clearly motivated.

**harsh** (τραχύτερον 17.11): cf. p.41 s. above on H. i.6/5.11. As εὐπρεπής is what is easy on the eye, usually, and on the ear, in this §, 17.8, so τραχύς is what is hard on the ear.

**becomes** (γίνεται 17.11) in contrast with 'is' (ἐστίν 17.8) carries the suggestion of an experiment: if you replace this part by that then the whole is changed in such and such a way. It confirms the implication of μάλιστα and εὐπρεπές (17.8) that the variety with the last syllable but three a short somehow takes precedence of the other variety.

A.Q. i.25/48.16-49.2

The iambic (metre) admits dactyl, tribrachys, and anapaest, but a trochaeus not at all, for (then) it will turn into an other metre. A spondee it admits in the odd-numbered (places), but in the even-numbered (places) on no account, for it is the iambus at the even-numbered place which severs this metre from the similarity to the dactylic (metre): this is also why



it uses the (feet) with the same number of time-units as the spondee very rarely even at the odd-numbered (places). And at the end it admits in the acatalect (metra) a pyrrhic as well, and a spondee when what is called the  
 25 'limping' (metron) occurs: and in the catalectic (metra) an amphibrachys or a baccheius owing to the indifferent (last syllable). Starting with a dimeter it continues up to a tetrameter and is scanned in dipodies. It also admits all the species of the catalexeis, and as proper sections both that  
 p.49 (ending) after two feet in a syllable, which is called penthemimer, and that (ending) after three (feet in a syllable), which bears the name of hephthemimer.

ad A.Q. i.25/48.16–49.2

the (similarity) (τῆς (...ὁμοιότητος) 48.19): the use of the definite article does not imply that the one metre is similar to the other in any case, for it has a constituent which severs (χωρίσας 48.19) it from this similarity. 'The' similarity is the similarity which would otherwise obtain, or, to put it differently, the potential similarity which threatens its identity. It is not clear why mention should be made of such a similarity to the dactylic metre rather than to the anapaestic, in which the spondee is equally at home.

this is also why (διὸ καὶ 48.21): strictly speaking this sentence-operator entitles us to expect restrictions intended to safeguard the iambic metre from being confused with the dactylic. Actually we are confronted with a plurality of feet, and the common ground for what precedes and what follows appears to be not avoidance of confusion specifically with the dactyl, but just avoidance of confusion with other metres.

uses (παραλαμβάνει 48.22): cf. p.51 above on ii.1/8.13–4 s.v. 'are used'.

the (feet) with the same number of time-units (τοὺς ἰσοχρόνους 48.21) as the spondee are dactyl, amphibrachys, anapaest, and proceleumatic (iii.1–3/11.1, 5–9, 17–8). Of these the proceleumatic has no place in this metre, and the amphibrachys has no place in any metre (except as the last foot in a baccheiac metron with a short last syllable); the relevant feet, then, are the dactyl and the anapaest, which are so different in distribution that they should not here have been subsumed under one general term: cf. the next note.

very rarely (λίαν σπανίως 48.21–2): this statement is inaccurate; it is true that anapaests are not found at the third 'place' in the trimeter and that dactyls at the first place are rare at least in the iambographers and in older tragedy, but anapaests at the first, and dactyls at the third place (cf. VAN RAALTE p.143 with Table VIII) actually occur more frequently than tribrachis at each of these places. Presumably the findings of observation have been adapted to suit, and thereby to confirm, the explanation provided for the absence of the spondee. A.Q. might have noted, with H. (v.1/15.17–16.2), that at the even-numbered places the dactyl is not found at all and the anapaest, outside comedy, rarely—cf. p.66 above, on 'more rarely' (σπανιώτερον 16.2).

even (καὶ 48.22): alternatively 'and (at the odd-numbered places) only', but this interpretation (a) requires that we supply 'only' to complete the thought. On both readings the argument follows the same lines: no spondee at even places, to avoid confusion; very few equivalents to spondee, for the same reason, not just at even places but also at odd. Materially there is this difference that the reading 'even' merely requires that very few are found at even places, whereas the reading 'and...only' excludes them from these places altogether. In actual fact 'and...only' applies more strictly than 'even' to the dactyl, but (b) not at all to the anapaest. Finally I think (c) word order is in favour of taking the one adverbial adjunct to bear on the other: if A.Q. had meant to juxtapose them as independent qualifications he would have done better to write λίαν σπανίως παραλαμβάνει καὶ κατὰ τὰς περιττάς.

In sum I think there are three reasons (a–c) for adopting the interpretation 'even', and none to counterbalance them.

owing to the indifferent (last syllable) (διὰ τὴν ἀδιάφορον 48.25): A.Q. has conveniently forgotten to mention this slight anomaly in connexion with the acatalect metra (lines 22–4): there it would have compelled him to acknowledge the possibility of a limping (χολόν 48.24) verse ending in a trochaeus, the very foot he had categorically denied access to the iambic metre in the first sentence of the chapter (48.17–8).

sections (τομάς 48.28): in *metricis* the word is usually translated 'caesura', thus LSJ s.v., IV.2, referring to A.Q. i.24. This translation fits all the occurrences in H.; in A.Q., however, it invariably denotes a part of a metron, which is actually how he defines it in the chapter cited by LSJ, at 47.22–5 (p.79 below). Only at 47.23, in contradistinction with diaeresis, is the other use implied. In the present sentence the phrase 'in a syllable' (εἰς συλλαβὴν 49.1) is to be expanded into 'ending in', on the analogy of 'catalectic into a syllable' (καταληκτικὸν εἰς συλλαβὴν H. iv.2/13.17 with n., p.60 above)—Cf. *Argument* 9 and 16, pp.17 and 25 above.

H. vi(1-6)/17.14-20.15

15 *Trochaic (metre)*

The trochaic (metre) admits at the odd-numbered places a trochaeus, a tribrachys, and a dactyl, and at the even-numbered (places) these (feet) as well as a spondee and an anapaest. When it is catalectic it admits as its last (foot) but one a trochaeus by preference and also, sometimes, a tribrachys; and when it is brachycatalect [too] it will not have a (foot) of four time-units as its last (foot) but one.

(§2) Catalectic (metra) worth mentioning in it are: the catalectic dimeter called *Euripideion* or *Lecythion*, such as (Eur. Ph. 239 s.)

νῦν δέ μοι πρὸ τειχέων  
10 θούριος μολὼν Ἄρης,

a catalectic trimeter such as that of Archilochus which is called a headless iambic (trimeter) by some, (197 W.)

Ζεῦ πάτερ, γάμον μὲν οὐκ ἔδαισάμην

and a catalectic tetrameter, as (88 W.)

15 Ἐρξίη πῇ δῆυτ' ἄνολβος ἄθροϊζεται στρατός.

This tetrameter also occurs (in) 'limping' (form) with the last foot but one having become a spondee, such as also (Hipponax 122 W.)

Μητροτίμῳ δῆυτέ με χρῇ τῷ σκότῳ δικάζεσθαι.

p. 19 The pentameter too while being hypermetric has been used by many, as it happens, such as also Callimachus' (399.1 Pf.)

ἔρχεται πολὺς μὲν Αἰγαῖον διατμήξας ἅπ' οἰνηρῆς Χίου.

5 (§3) Also worth mentioning in it is the brachycatalect dimeter, that which is called *ithyphallic*; the first to use it was Archilochus, who coupled it with a dactylic tetrameter as follows (188.1 W.)

10 οὐκέθ' ὁμῶς θάλλεις ἀπαλὸν χροά' κάρφεται γάρ ἦδη.

Those coming after also made it follow upon an iambic trimeter, like Callimachus (197.1-2 Pf.)

Ἑρμᾶς δ' περ Φεραῖος αἰνεῖων θεός  
ἔμμι τῷ φυγαίχμα.

15 (§4) The brachycatalect tetrameter too is likewise worth mentioning, as (fr.com.ad. 39 K.)

οὐδ' Ἀμειψίαν ὄρατε πτωχὸν ὄντ' ἔφ' ὕμιν

and of the acatalect (metra) too the tetrameter is noted, as this by Anacreon (418 P.)

20 κλῦθί μεν γέροντος εὐέθειρα χρυσόπεπλε κούρα.

These then are the (metra) in it (which are) worthiest of mention.

p. 20 (§5) The dactyl falling in at the odd-numbered places has been used least by the iambographers, rarely by the tragic poets too, but continually by the comic poets, just as in the iambic (metre) the anapaest at the even-numbered (place). For either is out of proportion: in the iambic (metre) one ought not to have used an anapaest at the even-numbered place, where the spondee, whose resolution is the anapaest, is not allowed either, and no more (ought one to have used) in the trochaic (metre) the dactyl at the odd-numbered (place), at which the spondee whose resolution likewise is the dactyl, is not allowed either.

10 (§6) Moreover in the catalectic (metra) too the tribrachys is allowed as well, just as we have stated above, not only the trochaeus as is held by some. An example is the following: (fr.com.ad. 38 K.)

τῶν πολιτῶν ἀνδρᾶς ὕμιν δημιουργοὺς ἀποφανῶ:

15 given that the close is ἀποφανῶ it is plain to see that the last foot but one is ἀποφα, a tribrachys as stated above.

ad H. vi(1-6)/17.14-20.15

**Euripideion** (Εὐριπίδειον § 2/18.7): recurs in H. xv.16/53.2 where it goes into the making of an asynartete metron ascribed to Archilochus.

**headless** (ἀκέφαλον 18.12) is the counterpart to catalectic. The phrasing makes it clear that H. would not answer for those calling the metron in question headless or acephalous iambic rather than catalectic trochaic, and from the absence of the term in the rest of what is left of his works we may conclude that he thought it entirely without application. He does not, at least in this epitome, argue the matter, and though the metron when viewed in isolation in fact has a

falling rhythm it must be held against him that he does not appear to be aware that in concrete instances of this and similar metra the metrical context must decide which analysis applies: 'the acephalous relation is purely contextual' DALE, *LM*<sup>2</sup> p.22. When we come to the Aeolic metra of chapters 9 to 11 we shall find H. again unwilling to consider the possibility of a metron beginning rather than ending with an incomplete 'syzygy', and there we cannot but reflect that had H. made use of this notion of an acephalous metron which was available to him he might, for one thing, have refrained from assigning metra resembling each other as closely as

ἄνδρες πρόσχετε τὸν νοῦν (x.2/32.10),  
 ἄδ' Ἄρτεμις, ὦ κόραι (xi.2/35.10),

and

οὐκ ἔτός, ὦ γυναικες (ix.2/28.18)

to three different basic classes.

**limping** (χωλόν 18.16): see above, p.67, on H. v.4/17.2. There the modification is located in the last foot (τὸν τελευταῖον 17.4), here in the last but one (τοῦ παρατελευταίου ποδός 18.16-7); the fragmentation of the metra into feet obscures the fact that in both the iambic and the trochaic metrical genres the characteristic of the 'limping' variety is the substitution of a long for the one otherwise invariably short syllable, i.e. the last syllable but one in the line.

**pentameter** (πενταμέτρῳ 18.20): the example is of a *pentam cat.*

**hypermetric** (ὑπερμέτρῳ 18.20) means 'beyond measure', 'excessively long'. As the measure exceeded is that of the metron, it would be possible to interpret the word as meaning 'going beyond the metron', but as it is said of a metron this would yield a somewhat paratragedic 'metron exceeding the metron'. It is interesting to compare A.Q.' definition of a metron as (i.23/45.18-20) 'a system of feet which consist of dissimilar syllables (that extends) over a suitable (or perhaps 'moderate': σύμμετρον) length', where σύμμετρον would qualify as the opposite to ὑπερμέτρον here, but for the formal difference that it is said not of the metron itself but of the length of the metron.

There is no justification for regarding ὑπερμέτρον as a substantive noun, as WESTPHAL-GLEDITSCH p.186 w.note would have it. The measure implied is the upper limit for the size of metra in general; no reference is intended to hypermetric verses in the sense in which the word is nowadays used (e.g. by WEST 198), i.e. verses extending beyond the length of the stichic verses in whose context they occur. This upper limit then may be identified with the length of thirty time-units specified in H xiii.6/42.16, below p.122. WESTPHAL p. 181<sup>3</sup> says that this limitation is derived from the anapaestic tetrameter (in H.: viii.2-4,8), and this is not implausible, inasmuch as that metron is the longest metron with

a fixed number of time-units which is common to H.'s account and that of A.Q. Cf. index s.v. -σημος, τριακοντά-. The trochaic pentameter catalectic called hypermetric in the present passage need not run to more than twenty-nine time-units, but the example quoted from Callimachus comes to thirty-two, and this is probably not far from the average.

**ithyphallic** (ἰθυφαλλικόν § 3/19.6), the metron going with the *ithyphallos*, i.e., the erect phallus carried in festivals of Bacchus, and secondarily the song and dance performed at the same occasion. The metron is the second component in various asynartete metra originating with Archilochus (H. viii.7, xv.2 and H. vii.4, xv.8 and the present §), with Anacreon (H. xv.20), and with Sappho (H. xv.25; here the first component is an Ithyphallic as well).

**coupled it with** (συνεῦξας 19.7), construed with an accusative and a dative object, is synonymous with the commoner phrase 'made it follow upon' (ἐπήγαγον 19.11) construed with the same cases. With both phrases the accusative object is the second metron in the compound; when the first metron is to be the 'direct' or accusative object H. uses the verb 'to place (it) in front of' (προτάξει vii.4/22.8, προτάξας 27.8) with the second metron in the genitive.

**out of proportion** (ἄλογον § 5/20.5): not precisely the technical term of the rhythmicians translated 'irrational', for we are still dealing with plain and simple feet of 3 or 4 time-units; yet rather more than 'contrary to the rule', i.e. without λόγος in the sense in which grammarians use it. The point is that the anapaest numbers too many time-units for the place in which it occurs. Cf. *Index* s.v. λόγος, LSJ s.v. λόγος, II.2,3, s.v. ἄλογος, IV.2. Also relevant is the fact that both A.Q. (i.14/33.5) and Choeroboscus (on ch. x, 238.14 of the first foot in antispastic metre) associate it with ἄτακτος 'without order'.

**resolution** (λύσις 20.7,9): a resolution is a foot (or, in other contexts, a syzygy or a metron, cf. *Index* s.v.) in which one long syllable has been replaced with two short syllables. It is implied in H.'s argument in this paragraph that it is anomalous, at the very least, for a resolved form to occur where an unresolved form may not occur. The relevance of comparing the unresolved form is no doubt in the fact that this contains the same number of time-units as the resolved one, and in the fact that it is allowed in the remaining places for feet in these metra. We cannot, however, infer that where an unresolved form does in fact occur any resolved form is thereby allowed (for we have spondees but not anapaests in dactylic metra), or conversely that contracted forms are allowed where uncontracted ones are found (thus H. tells us xv.5/49.8-9 that in the prosodiac metron the contraction of the ionic *a maiore* foot, i.e. the molossus, does not occur). We could say that for feet to be interchangeable it is in many metra a necessary but seldom a sufficient condition that they contain the same number of time-units.<sup>1</sup>

**in the catalectic (metra)** (ἐν τοῖς καταληκτικοῖς § 6/20.10): I am not in favour of inserting <παραλήγων> as Consbruch suggests. H. is thinking of the catalectic metra *qua* catalectic; the reference of his words is limited explicitly in the discus-

<sup>1</sup> It is a sufficient condition in the case of anapaestic metre, in which all four feet of four time-units each are allowed—though by no means equally frequent—and where recognizability is ensured by frequent diacresis.

sion of his example, which contains no tribracheis at any other place than the one in question; and anyway we need not seriously consider the possibility that anybody ever believed that a catalectic trochaic verse could not contain a tribrachys even in its complete syzygies.

we have stated above (προειρήκαμεν 20.11), in § 1/18.1–3.

is held by some (τινες οἰοῦνται 20.12): we do not know to whom this may refer if not to Heliodorus, but it should be noted that in one place at least where H. criticizes Heliodorus he mentions him by name (i.9/6.16–21). Cf. above, § 2/18.12.

#### A.Q. i.25/49.3–13

Its opposite the trochaic (metre) admits tribrachys, dactyl, and anapaest, but a spondee in the even-numbered (places) only, both for the reasons we have given above on the (subject of the) iambus and because with many long (syllables) placed in a succession the continuity of the vocal sound is cut through by the lengths of the syllables (following) close upon each other; and if it is catalectic (the trochaic metre admits) an amphimacer or a dactyl as well. Also it starts with a dimeter and continues up to a tetrameter. It occurs (in) limping (form) as well, when in the last of the odd-numbered places a spondee is put in. And its more elegant section (is) <that> (resulting) in three trochaei, but it admits the other (sections) as well.

#### ad A.Q. i.25/49.3–13

most elegant (χαριστέρα 49.11): if this implies 'most frequent', then the statement does not apply to the *tr tetram cat* which is the commonest trochaic metron—although in H.' example of limping *tetram cat* (§ 2/18.19) word-end is found at this place in addition to the regular caesura after the second syzygy. Of the remaining six metra in his chapter on *tr* it is found in the examples of three: that of *trim cat* (§ 2/18.13), where it is not the main caesura, of *pentam cat* (19.3), and of *tetram acat* (§ 4/19.20).

#### H. vii.1–4/20.16–22.17

##### Dactylic (metre)

The dactylic (metre) admits dactyls and spondees at every place but the last; at that (place) if it is acatalectic it will have a dactyl or on account of the indifferent (last syllable) a cretic, and if it is catalectic the (forms) which from that (i.e. (abridged) from the dactyl/cretic) have been reduced either by a syllable or by two syllables: the one is called catalectic into a syllable, the other catalectic into a two-syllable (foot).

5 (§ 2) Worthiest of mention in it are the hexameter catalectic into a two-syllable (foot), that which is called *epos*, as (A1)

μη̄νιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος

10 —for at the last word (at) -ληος the dactyl is one syllable short—and the pentameter catalectic into a two-syllable (foot), that which is called *Simieion*, as (17 CA p.114)

χαῖρε ἄναξ ἔταρε ζαθέας μάκαρ ἦβας

and the tetrameter catalectic into a two-syllable (foot) which was first used by Archilochus in epodes, (195 W.)

15 φαινόμενον κακὸν οἶκαδ' ἄγεσθαι

and later Anacreon too has even composed entire songs with this metron, (394 a P.)

ἄδύμελες χαρίεσσα χελιδοῖ

and (394 b P.)

20 μνάται δῆνυτε φαλακρὸς Ἄλεξις.

These then are examples of the (dactylic metra) catalectic into a two-syllable (foot).

22 (§ 3) And of the (dactylic metra catalectic) into a syllable Archilochus has used the penthemimer [the syllables being in addition to two feet] in an epode (182.2 W.)

ἐν δὲ Βατουσιάδης

and Alcman (has used) the hephthemimer (119 P.)

22 5 ταῦτα μὲν ὥς ἄν ὁ δῆμος ἄπας.

(§ 4) Of the acatalect (dactylic metra) too Archilochus has made the tetrameter noted by placing it in front of the trochaic (metron) called ithyphallic, thus: (188.1 W.)

10 οὐκέθ' ὁμῶς θάλλεις ἀπαλὸν χρῶα' κάρφεται γὰρ ἦδη

and Alcman has even measured off entire strophes with this metron, (27 P.)

Μῶσ' ἄγε Καλλιόπα, θύγατερ Διός,  
15 ἄρχ' ἐρατῶν ἐπέων, ἐπὶ δ' ἱμερὸν  
ὑμνῶ καὶ χαρίεντα τίθει χορόν.

These then are common dactylic (metra).

ad H. vii.1–4/20.16–22.17

the last (τῆς τελευταίας 20.19): Hephaestion's treatment of the last place in dactylic metra has not found favour with modern critics, and is hardly consistent with his own pronouncements on some other metra and on the ending of metra in general.

We have just been told that at every place but the last, dactylic metre admits dactyls and spondees, i.e. feet of two or of three syllables but always of four time-units and with the first syllable always long. As we move on through the present chapter, however, we come to understand that this free choice between the foot of two and that of three syllables does not apply to the last place for a foot in a dactylic metron, for some of H.'s examples of dactylic metra while containing both dactyls and spondees always end in a foot of three syllables, as the tetrameter quoted from Alcman and Archilochus in § 4, other metra also containing both dactyls and spondees always end in a foot of two syllables, as the Homeric hexameter quoted in § 2. Moreover we have been acquainted with H.'s rule that the last syllable of every metron is indifferent as to length (iv.5/14.15–7) and it has been pointed out in illustration of this (ib./14.18–21) that the last syllable of the Homeric hexameter is now long, now short—it would be perfectly orthodox Hephaestonic doctrine to say that the last foot of the hexameter is either a spondee or a trocheus; on the other hand we are told in the present §, and shall see it confirmed as we move on, that according to Hephaestion in virtue of the same rule the acatalect Aeolic dactylic metron from Sappho quoted in vii.7/23.17–22 and the tetrameter or tetrapody quoted from Archilochus admit a cretic instead of a dactyl at the last place for a foot (xv.8/50.4–6). When it came to classifying

dactylic metra these were specious arguments for regarding some metra as consistently ending in a full-length, three-syllable foot and thereby as acatalect, and other metra as ending no less consistently in a somehow reduced, two-syllable foot and thereby as catalectic. It should be remembered that the concept of an indifferent syllable is not equivalent to that of *brevis in longo*: the latter, used here, would imply that the last foot of the hexameter is still fundamentally the spondee which can be found at all other places for feet in the metron, as is now generally assumed. Then there was a certain lack of explicitness in the definition of catalexis. A catalectic metron is one whose last foot is 'reduced' or 'diminished' (μεμειωμένον iv.2/13.6), but by what criterion? Throughout ch. iv on the ending of metra the number of syllables is decisive; this is bound to give trouble as soon as one tries to apply the doctrine to metra in which feet of two and of three syllables are equally at home, and to avoid trouble it is not enough to specify, as H. does, that the foot which 'constitutes' (συνιστάς iv.2/13.11) the metron is of three syllables. One may divide Greek metra into (a) those which contain a number of anceps elements—what H. and A.Q. call indifferent syllables—other than at the end of a metron, such as the iambic and trochaic metra, and (b) those that do not, such as the dactylic and anapaestic metra.

In both classes of metra do we meet with the metrical *licence* which consists in replacing one element by another one amounting to the same number of time-units, i.e. a long element by a double-short (the process known as 'resolution'), or vice versa ('contraction'); in metra of the class (b), however, this is the *only* means to effect metrical variation (not counting catalexis) and poets accordingly have recourse to it continually; in metra of the class (a) it is a less basic, secondary, additional means to achieve variation, which must be used more sparingly if the identity of the metron is to be preserved—how much more sparingly depends on the literary as much as on the metrical genre.

As a result, a number of instances of a metron belonging to the class (b) will contain the same number of time-units but within a somewhat varying number of syllables; whereas a number of metra-(a) are likely to contain a somewhat varying number of time-units within a number of syllables which, depending on the literary genre in which they occur, will either be constant or vary within a rather narrower margin than metra-(b) show. Consequently H.'s making the number of syllables in the last foot the criterion for the type of ending fits metra of type (a) tolerably well, but when it came to metra of type (b) it would have made more sense—given that the notion of a metrical *element* went beyond his powers of abstraction; cf. p.62 s. above on H. iv.5/14.15–21 and A.Q. i.21/44.7–10—to take the number of time-units in the last foot as compared to that in the other feet as the criterion. As it is, we shall find that H. treats other metra of type (b) differently from dactylic metra without due warning: (1) to the cretic species of the paeonic genre, dealt with in ch. xiii §§ 1–7/ pp.40–2, belongs one metron whose last foot contains both fewer syllables and fewer time-units than any of its (five) other feet, and which is accordingly called catalectic (§ 6/42.17). In all other metra of the species the last foot compared to those preceding it contains the same number of time-units (or, in the case of a short final 'indifferent' syllable, one time-unit less) within fewer syllables than, or as few as, any of the other feet, i.e.

exactly the same situation applies as with the epic hexameter; yet these cretic metra are all, if we may argue *ex silentio*, classified as acatalect—just as we would expect them to be; (2) to the ionic *a maiore* genre, which as H. represents it is characterized by a limited variation in the order of its long and short syllables as well as in the number of syllables over which a virtually constant number of time-units is distributed, belongs one metron which may end in a molossus, a foot standing in the same relation to the ionic *a maiore* foot in which the spondee stands to the dactyl; yet this metron is explicitly called acatalect (xi.2/35.12).

For a cautious discussion of the close of dactylic metra dealing very fairly with H.'s treatment of the subject see Miss DALE's 'Observations on Dactylic', *WS* 77 (1964) 15–36, in her *Collected Papers* no. 18, pp.185–209, esp. § 2 p.191 s. and § 4 pp.202–4.

**forms** (21.1–2): no Greek noun is understood, the participle 'reduced' is simply used substantively.

**at** (§ 2/21.9): either (a) the construction would strictly need another preposition, which is dropped in consequence of a kind of 'conjunction reduction', or, less probably, (b) the last two syllables of the name of Achilles, elsewhere—outside Homer—constituting the Ionic form λῆος of the word λαός, Attic λεώς, are treated as a self-contained word here as well, or (c) τῆς λῆος originated as a gloss.

**epodes** (ἐπῳδοῖς 21.14) are defined in ππ. vii.2/71.2–3: 'when upon a long line some surplus (περιττόν τι) is made to follow'.

**penthemimer** (πενθημιμερεῖ § 3/22.1): see p.100 below, on H. x.2/32.5.

**[the syllables being in addition to two feet]** ([πρὸς δύο ποσὶν οὐσῶν τῶν συλλαβῶν] 22.1–2): the explanation is suspect, (1) because of the plural form of *the, syllables* and *being* which, if their author understood what he aspired to explain, must refer to one and the same element, as we now say, in several instances of this verse type, whereas H. avoids confusion by sticking to the singular number appropriate to the verse in the abstract, our metrical scheme; (2) by the very fact that it is an explanation of a term, such as H. does not habitually provide in this text. On the other hand there is nothing unlikely in the supposition that a later student felt the urge to gloss the first occurrence in this text of a compound of a numeral with -ημιμερές.

**epode** (ἐπῳδῷ 22.3): see above on § 2/21.14 s.v. 'epodes'.

**hepthemimer** (ἑπθημιμερεῖ 22.5): see p.100 s. below, on H. x.2/32.9.

**measured off** (κατεμέτρησε § 4/22.12), i.e. composed them as repetitions of this metron.

**common** (κοινά 22.17) presumably implies a little more than just 'current, frequent': as the κοινή διάλεκτος of everyday, ordinary language is opposed to the Aeolic dialect among others, so the common dactylic metra as opposed to the Aeolic ones mentioned immediately afterwards are probably those metra which are not confined to one particular dialect, or literary genre, or school of poets.

A.Q. i.24/47.3–29

Let us now briefly speak about each (metre), starting from the dactylic (metre), for it is more dignified than all (the other metra) because the long (syllable) at all times comes first in it. The dactylic (metre) then admits a dactyl, a spondee as having the same number of time-units, but a proceleusmatic on no account, for it is unbecoming owing to the multitude of the short (syllables). It starts with a dimeter and continues up to a hexameter, sometimes acatalect and sometimes catalectic, when it comes to admit the trochaeus as well at the end and is specifically called *heroic* (metron). But the hexameter alone gets this appellation, for it becomes more dignified both owing to its size and to its opening with a long syllable and ending in a catalexis of a goodly dimension. Sections of it which are proper are:

first that (ending) after two feet in a syllable, which also when reduplicated produces the elegeion whose peculiar excellence is (in) the fact that the surplus syllable of its first syzygy is of necessity long and that its second syzygy is without question composed out of (feet which are) dactyls both;

second(ly) that (ending) after two feet (in a trochaeus);

third(ly) that (ending) after three (feet) in a syllable;

fourth(ly) four dactyls according to some or, which is better, a fourth trochaeus, for the (division) into similar parts is called diacresis rather than section, and a section is the first part of a metron over two feet (long) to effect in itself a complete utterance while dividing the metron into dissimilar parts. Of the dactylic (metre) as genus some have composed species as follows: dimeter, trimeter, tetrameter, and pentameter; some also scan it in syzygies and thus compose catalectic tetrameters.

ad A.Q. i.24/47.3–29

**in syzygies** (κατὰ συζυγίαν 47.28): we are not given any reason for scanning a succession of dactyls in this way rather than in single feet (καθ' ἓνα πόδα i.23/46.3) as we are in the cases of *ia*, *tr*, and *anap* (cf. *Argument* 10, p.17 s.), and I think A.Q.' motive for doing so is supplied by the *a priori* notion of the perfection of the number six which made it the upper limit for the number of components making up a composition at the next higher level (A.Q. i.22/45.15–7, above *Argument* 8, p.15); this ruled out a dactylic octometer scanned in feet but not a dactylic tetrameter scanned in syzygies. Cf. p.122 below, note on H. xiii.6/42.16 s.v. 'of thirty time-units'.

H. vii.5 - 8/22.18 - 24.10

Of the (dactylic metra) called Aeolic the first foot is without exception one  
 20 of the (feet) of two syllables, no matter which, either spondee or iambus  
 or trochaeus or pyrrhic, the (feet) in the middle are dactyls all, and the  
 last (foot) towards their ending is a dactyl or a cretic on account of the last  
 (syllable)'s being indifferent when they are acatalect, and also, when they  
 p.23 are catalectic, the (forms) which, abridged from this, have been reduced  
 to a two-syllable (foot) and (to) a syllable.

(§ 6). Now the catalectic Aeolic *epos* is like this, (Alc. 368 L.-P.)

5 κέλομαι τίνα τὸν χαρίεντα Μένωνα καλέσσαι  
 εἰ χρη συμποσίας ἐπ' ὄνασιν ἐμοὶ γεγενῆσθαι,

pentameters catalectic into a two-syllable (foot are) (Sappho 115 L.-P.)

τίψ σ', ὦ φίλε γαμβρέ, καλῶς εἰκάσδω;  
 ὄρπακι βραδινῷ σε μάλιστ' εἰκάσδω

10 and the tetrameter (catalectic into a two syllable foot is) (Sappho 110 a L.-P.)

θυρωρῷ πόδες ἐπτορόγυιοι  
 τὰ δὲ σάμβαλα πεντεβόηα  
 πῖσυγγοι δὲ δέκ' ἐξεπόνασαν.

(§ 7) Of the acatalect (Aeolic dactylic metra) the pentameter is called  
 15 Sapphic fourteen-syllable; in it has been written the whole of the second  
 (book) of Sappho, (49.1 L.-P.)

ἡράμαν μὲν ἐγὼ σέθεν, Ἄτθι, πάλαι πόκα;

the acatalect tetrameter is like this:

ἔρος δαυτέ μ' ὁ λυσιμελῆς δόνει  
 20 γλυκύπικρον ἀμάχανον ὀρπετον (Sappho 130 L.-P.),  
 Ἄτθι, σοὶ δ' ἔμεθεν μὲν ἀπήχθετο  
 φροντισδην, ἐπὶ δ' Ἀνδρομέδαν πότη (Sappho 131 L.-P.).

p.21 (§ 8). There are also a number of dactylic (metra) called *logaoedic* which  
 have dactyls in the other places but a trochaic syzygy as their last. Wor-

thiest of mention among these are the (metron) that has a trochaic syzygy  
 5 in addition to two dactyls and is called Alcaic ten-syllable, (Alc. 328 L.-P.)

καὶ τις ἐπ' ἔσχατιάσιν οἴκεις

and that (which has a trochaic syzygy) in addition to three (dactyls), called  
 Praxilleion (754 P.)

10 ὦ διὰ τῶν θυρίδων καλὸν ἐμβλέποισα  
 παρθένε τὰν κεφάλαν, τὰ δ' ἔνερθε νύμφα.

ad H. vii.5 - 8/22.18 - 24.10

**no matter which** (ἀδιάφορον *masc. sg.* 22.19): we have here H.'s way of recognising the 'Aeolic base', i.e. the pair of *anceps* syllables found at the beginning of certain metra used by the Aeolic poets.

**the last (foot) towards their ending** (τὸν . . . τελευταῖον πρὸς τὴν ἀπόθεσιν 22.21 - 2) is unaccountably pleonastic; either 'the last' or 'the towards their ending' would be sufficient, as well as correct. One manuscript has just 'the last', but it is likelier that 'the towards their ending' is original and was glossed 'last' than the other way round.

(**forms**) (23.1): as in § 1/21.1 - 2 (above, p.75 w. note p.78), no Greek noun is understood, the participle is simply being used substantively.

**catalectic** (καταληκτικόν § 6/23.3): properly speaking, catalectic *into a two-syllable* (foot) but this, like its length of six feet, is implicit in the name of *epos*; actually the epithet 'catalectic' itself could have been dispensed with.

**epos** (ἔπος 23.3): the phrasing confirms that for H. the word is synonymous with dactylic hexameter. Cf. above p.75, § 2/21.6, and p.40 on i.5/3.20.

**Sapphic** (Σαπφικόν § 7/23.15): H. lists as many as four different metra called Sapphic and distinguished by specifying the number of syllables they contain, but the characteristic they have in common, which is precisely the fact that this number is fixed, does not strike him as worth remarking on and he assigns them to three different metrical genres (antispastic x.2/32.18-9 and § 6/34.11-2, and epichoriambic xiv.1/43.11-2, besides dactylic, here).

**logaoedic** (λογαοδικά § 8/24.1) from λόγος 'speech' and ᾠδή 'song', the latter element being represented by the dactylic component of these metra and the former by the trochaic or epitrite component (for this term in H.'s analyses of metra see xii.1/37.16). For H., unlike A.Q., the criterion for calling a metron logaoedic is always in the ending.

**Alcaic** (Ἀλκαϊκόν 24.5): besides the ten-syllable that we have here, there is an Alcaic eleven-syllable in the epionic species of metra 'in opposition' (xiv.3/44.20) and there are Alcaic twelve-syllable metra with different definitions in the antispastic genre (x.3/33.12-3) and again in the epionic species of metra 'in opposition' (xiv.4/45.10-1). Otherwise what was said above on § 7/23.15 s.v. 'Sapphic' applies here as well. The Alcaic ten-syllable metron is the fourth and

last component of the Alcaic strophe; the first and second components are Alcaic eleven-syllable metra and the third component is not listed in H. but should be classified as a hypercatalect iambic dimeter in his terminology.

**Praxilleion** (Πραξιλλεῖον 24.8): to be distinguished from another metron appearing in H.'s catalogue under the name of Praxilleion, defined as a brachycatalect ionic *a maiore* trimeter, with two examples from a poem by Sappho; a 'pendant decasyllable with single choriamb' in the terminology of Miss DALE, *LM*, ch. ix, pp.140–1.<sup>2</sup>

A.Q. i.24/47.29–48.3

p 48 and some also change the dactyl in the first places (for feet) only, putting those of the two-syllable (feet in its place) that do not have the same number of time-units, and thus compose what are called the logaoedic (metra).

ad A.Q. i.24/47.29–48.3

**places** (χώραις 47.29): the plural is used because a plural number of logaoedic metra is involved; however, within each single metron only one place for a foot is intended; the singular 'the dactyl' immediately afterwards points to this and the parallel 'the baccheius at the last (places)' (κατὰ τὰς τελευταίας τὸν βακχεῖον 48.15) removes all doubt.

**that do not have the same number of time-units** (ἀνισοχρόνους 48.1), i.e. 'of fewer time-units' (βραχυσημοτέρους 48.14, p.89 below). If the first foot is a two-syllable foot with the same number of time-units as the dactyl, i.e. a spondee, then the metron remains a straightforward dactylic.

It is clear that H. and A.Q. do not understand the same class of metra by the term logaoedic as applied to dactylic metra: A.Q.' logaoedics are H.'s Aeolic dactyls, and H.'s logaoedics are not represented in A.Q.

H. viii(.1–9)/24.11–28.24

*Anapaestic (metre)*

The anapaestic (metre) at every place admits spondee and anapaest, also, rarely, a proceleumatic, and in the dramatic poets a dactyl as well. Divided in syzygies, it has six endings: hypercatalect into a two-syllable (foot), hypercatalect into a syllable, acatalect, catalectic into a two-syllable (foot), catalectic into a syllable, and brachycatalect.

20 (§ 2) Worthiest of mention in it is the tetrameter catalectic into a syllable, p 25 that which is called Aristophaneion, (Ar. *Nub.* 962)

ὅτ' ἔγῳ τὰ δίκαια λέγων ἦνθουν καὶ σωφροσύνη νενόμιστο;

5 its name is Aristophaneion not because Aristophanes was its first inventor, since it is in Cratinus as well, (\*235 K.-A.)

χαίρετε δαίμονες οἱ Λεβᾶδειαν Βοιωτίον οὐθαρ ἄρουρης

but because Aristophanes has made frequent use of it.

10 (§ 3) Also, before Cratinus (it is) in Epicharmus, who has even written two plays entirely in this metron, the *Choreuontes* and the *Epinicus*. And Aristoxenus of Selinus was a poet older than Epicharmus, who himself actually recalls him in *Logos* and *Logina* (88 Ka.),

15 οἱ τοὺς ἰάμβους καὶ τὸν ἄριστον τρόπον,  
ὃν πρῶτος εἰσηγήσαθ' Ὀριστόξενος

'who . . . the iambi and the †best way, which Aristoxenus was the first to introduce to the stage':

now of this Aristoxenus too some things written in this metron are remembered, (Ka. p.87)

20 τίς ἀλαζονίαν πλείσταν παρέχει τῶν ἀνθρώπων; τοῖ μάντις,

(§ 4) however, with the spondee and not the anapaest as its last (foot) but one the (tetrameter) is called *Laconicon* by some, who produce as an example (857 P.)

p 26 ἄγετ' ὦ Σπάρτας ἔνοπλοι κοῦροι ποτὶ τὰν Ἄρεως κίνασιν;

that however in the (metron) called Aristophaneion too the last (foot) but



one is found (to be) an anapaest or a spondee without distinction will be  
 5 plain from Cratinus: opening the *Odysseis* he used this metron (143.1 K.-A.)

τίνες αὖ πόντον κατέχουσ' αὐραι; νέφος οὐράνιον τόδ' ὀρώμαι

10 but he composed a line having a spondee for its last foot but one as well, (143.2 K.-A.)

ὥς ἂν μάλλον τοῖς πηδαλίοις ἢ ναῦς ἡμῶν πειθαρχῇ.

This then about the tetrameter.

(§ 5) With the trimeter (catalectic into a syllable) Simias of Rhodes has  
 15 written an entire short poem, (9 CA p.113)

Ἰστία ἄγνᾶ, ἅπ' ἐϋξείνων μέσα τοίχων.

(§ 6) The dimeter catalectic (into a syllable) is called *paroemiac* because  
 some proverbs are in this metron,

20 πότε δ' Ἄρτεμις οὐκ ἔχόρευσεν (*Paroemiographi* II p. 229),  
 καὶ κόρκωρος ἐν λαχάνοισιν (*Paroemiographi* I p.100,257),

but there are proverbs in dactylic hexameters and in iambic metre as well  
 25 and not of this metron alone, so that it does not make sense that they call  
 p 27 this (metron) alone paroemiac. And Cratinus in *Odysseis* used it in an un-  
 broken series: (151 K.-A.)

σιγὰν νῦν ἅπας ἔχε σιγὰν  
 καὶ πάντα λόγον τάχα πεύσει  
 5 ἡμῖν δ' Ἰθάκη πατρίς ἐστί,  
 πλέομεν δ' ἅμ' Ὀδυσσεὶ θεῷ.

(§ 7) But the first to use this size was Archilochus, who in his tetrameters  
 placed it in front of the ithyphallic, for (168.1 W.)

10 Ἐρασμονίδη Χαρίλαε

is an anapaestic hephthemimer, but as its first foot he used both an iam-  
 bus, as is actually plain from the example, and a spondee, (169 W.)

Δήμητρὶ τε χεῖρας ἀνέξων

15 but an anapaest as its first (foot) he has (only) seemingly used, in two lines  
 only, (168.3 W.)

ἔρέω πολὺ φίλταθ' ἑταίρων

and (171.1 W.)

φιλέειν στυγνὸν περ ἔόντα

20 both of which by synecphonesis have an iambus as their first foot.

(§ 8) To the anapaestic (metre) may also be subordinated what a few call  
 proceleumatic, as this tetrameter from Aristophanes (fr.718 K.-A.)

25 τίς ὄρεα βαθυκόμα τάδ' ἐπέσυτο βροτῶν

p.28 [for this becomes, each of the first three feet (being) anapaests resolved  
 into the proceleumatic (foot), an acatalect anapaestic dimeter;] others  
 dividing this in single feet call it pyrrhichiac (metre); but the more accom-  
 5 plished (critics) judge it to be anapaestic (metre), with a proceleumatic  
 (foot) substituted for each anapaest at the other places but at the last  
 (place) with (the anapaest) itself preserved pure and not resolved.

(§ 9) Just as there was in the dactylic (metre) a (species) logaoedic (there  
 10 is) among the anapaestic (metra) that which ends in a baccheius, of which  
 the one worthiest of mention is the (metron) which has the baccheius in  
 question after four feet, the first of which may become either a spondee  
 or an iambus. It is called Archebouleion after Archeboulus the Theban  
 15 poet who used it to excess, but there is also, written by Callimachus (228.1  
 Pf.)

ἄγέτω θεός, οὐ γὰρ ἐγὼ δίχα τῶνδ' αἰεῖδεν;

this then (starting) from an anapaest; from a spondee (228.5 Pf.)

νύμφα, σὺ μὲν ἀστερίαν ὕπ' ἁμαξάν ἦδη

20 and from an iambus (228.43 Pf.)

φιλώτερά ἄρτι γάρ οἱ Σικελᾶ μὲν Ἔννα .

The three feet after the first have without exception been preserved as  
 anapaests by those who wrote the metron in an unbroken series, but Alc-  
 man in some places uses spondees as well.

ad H. viii(1-9)/24.11-28.24

in the dramatic poets (παρὰ . . . τοῖς δραματοποιοῖς 24.15) but not in them only, to go by H.'s own example from Simias in § 5 (26.16). It may be that H. intended these specifications as to genre to apply to the older, 'classical' poets only.

in syzygies (κατὰ συζυγίαν 24.16): dividing the metra in syzygies rather than in feet is a condition for arriving at no less than six different endings; it is also the way of dividing them which is favoured by H., as may be seen from the fact that the tetrameters, trimeter, and dimeters listed in §§ 2-7 below are metra of four, three, and two syzygies, not feet, respectively.

In § 8, however, we find a metron which is referred to as a tetrameter (27.23-4) but which contains four feet only, three proceleumatics or resolved anapaests and one unresolved anapaest. This anomaly could be accounted for in one of two ways: (1) the label 'tetrameter' appears in H.'s text in the context of the name 'proceleumatic' given 'by a few' (ὅτ' ἐνίων 27.23) to the class of metra of which the 'tetrameter' in question is an example; H., however, prefers to subordinate this class to the anapaestic metre and to analyse the example as anapaestic; it may be, then, that what others took to be a proceleumatic tetrameter was regarded by H. as an acatalectic anapaestic dimeter—this is actually the sense of the words appearing between square brackets, see p. 88 below on '[ . . . resolved . . . ]'; (2) according to A.Q. (i.22/45.15-6) a syzygy is a foot of six (or, alternatively, of five or six) syllables, and six syllables is the upper limit for the size of a foot; now although H.'s use of the term syzygy implies a different definition from that in A.Q. (see above, p. 61, on iv.4/14.9, 12, s.v. 'syzygy') it is nevertheless conceivable that for H. too a syzygy cannot run to more than six syllables; this would at least tally with the observation that in all metra constituted by four-syllable feet a syzygy is just one foot or its equivalent in time-length; but it would land us with the awkwardness of having anapaestic metra containing proceleumatics and therefore scanned in single feet, but capable of appearing in the same context and in responsion with more normal anapaestic metra scanned in syzygies. I think this turns the scale in favour of account (1).

**Aristophaneion** (Ἀριστοφάνειον § 2/25.1-2): in modern literature this label has come to be attached to the very different metron which H., quoting examples from one of Aristophanes' plays, classifies as a catalectic choriambic dimeter admixed with an iambic close (ix.1-2/29.16-7 and 3-5).

too (καί § 3/25.17) introduces the last term in a series (καί παρὰ Κρατίω § 2/25.6, καί πρὸ Κρατίου παρ' Ἐπιχάρμῳ § 3/25.10), each of these poets being older than the one last mentioned. This decisively favours taking the present instance of καί as analogous to the preceding two (translated 'as well' and 'also' respectively) rather than as coordinating two sentences; this in turn creates the need for punctuation of some sort before καί—I think a colon serves best; and this, finally, does away with the need to mark the relative clause preceding it, beginning with οὐ in 25.13, as a parenthesis.

however (μέντοι § 4/25.21): if one accepted the 'Laconic' analysis, Aristoxenus could no longer count as the inventor of the Aristophaneion. The question

of the provenance of the metron cannot be settled independently of that of the reality of the subspecies.

**without distinction** (ἄδιαφόρως 26.3-4): on the face of it H. is here begging the question, which is precisely whether we are prepared to call these metra with their spondaic ending Aristophaneia. But there may be more to it: perhaps H. felt that an independent 'Laconic' metron could not be vindicated on the strength of an isolated instance but should be attested by an unbroken series. However, even if there were to be found such a series this would still be an insufficient ground for recognizing this variety as a metron in its own right, because the internal responsion between the syzygies, and in this metre between the feet, making up one metron, would still be unaffected; in other words the reputed Laconicum is analogous not to the 'limping' (χολόν v.4/17.2, 6, vi.2/18.16) iambic and trochaic metra in whose last syzygies a long syllable appears at a place which in no other syzygies admits a long, but to the so-called spondaic dactylic hexameters whose fifth foot happens to be a spondee but whose first to fourth feet may just as legitimately be spondees.

**so that** (ὥστ' § 6/26.25): a piece of H.'s mind at its most pedestrian and pedantic. His severity would be a little better motivated if we could take the following sentence as a second premiss: the name paroemiac does not apply to all proverbs (*non omni*), nor does it apply to proverbs only (*non soli*), therefore it is inappropriate. But the phrasing in our text indicates that H. thought the first premiss sufficient—of course it is, *very* strictly speaking.

Ὀδυσσεῖ (27.6): or, with other manuscripts, Ὀδυσσεῖ, contracting the catalectic final syzygy.

**tetrameters** (τετραμέτροις § 7/27.8), as being composed out of two dimeters. Since these dimeters are both of them catalectic one might perhaps speak of a 'dicatalectic' tetrameter, although it must be observed that in H. the word dicatalectic (δικατάληκτον xv.23-4/55.8, 13-4) is used only of asynartete metra composed out of two identical cola. This, however, does not appear to be inherent in the prefix *di-*, since the asynartete dipenthemimer of xv.10/50.18 (p. 150 below) is a compound of two different penthemimers.

**an iambus** (ιάμβω 27.12): it is possible to speculate, as Professor C.J. RUIJGH suggests, that H. considered this *ia* at the beginning of *anap* as analogous to -- beginning Aeolic dactyls, though the analogy does not extend to -- at that place; or as analogous to -- beginning *antisip*.

**by synecphonesis** (κατὰ συνεκφώνησιν 27.20): the same approach slightly expanded in xv.6/49.10-20, esp. 17-8, below p. 141 w. notes on 49.11-2, 49.18 s.vv. 'anapaest' and 'ionic diaeresis', below pp. 147 s. Given that the two verses twice quoted by H. are the only ones known to him whose first syzygy is open to an anapaestic interpretation ('only' 27.15 μόνων) and assuming (2) that he knew them to belong in a context of verses not liable to this interpretation, his treatment of them is correct and sensible. But the context is decisive; viewed in isolation -- -- -- -- would be just as legitimate as x -- -- -- -- .

H.'s precision suggests that this metron may have been a subject of controversy, as it easily could be, since the form which complies with the rules for *anap* is not the common form. H. might have compared the situation here with

the beginning of his logaoedic *anap*, where he likewise allows *sp* and *ia* feet (viii.9/28.12–3, above p.85).

**subordinated** (ὕποστέλλοιτο § 8/27.22): H. is contesting the notion that the proceleumatic foot constitutes a genre of metra on a par with the genres he surveys in his chapters v–xiii. This notion is associated with the name of Philoxenus by Marius Victorinus p.133 (*apud* WESTPHAL I 167<sup>2</sup>).

**tetrameter** (τετράμετρον 27.23–4); see above, p.86 on 1/24.16 s.v. ‘in syzygies’.

[...resolved...] ([...λελυμένων...] 28.2) as a plural goes with ‘anapaests’ (ἀναπαιστών 28.1–2), yielding a *constructio ad sensum*, in other words a slight and purely formal anacoluthon, as the sentence changes from singular subject (ἐκάστου 28.1 ‘each’) into plural predicate (anapaests) and back into singular complement (εἰς τὸν προκελευματικόν 28.2 ‘into the proceleumatic’). Turnebus secured grammatical regularity by printing the singular of the participle, λελυμένων: ‘each of the first three feet, anapaests, having been resolved’ &c. But even apart from the question whether such correctness is required, I think this detracts from the sense by making ‘anapaests’ dependent on the subject and ‘feet’ redundant: surely the point is that the feet at issue are (not proceleumatics, but) in fact anapaests resolved into proceleumatics.

I agree with Consrubach that the whole sentence from γίνεται to ἀναπαιστικόν (28.1–3, ‘for...dimeter’) is not to be attributed to H.: it anticipates, in such a way as to spoil the effect of, the end of the § from ‘but the’ (τοῖς δὲ 28.4) onwards; all that it adds is the statement that the metron in question is a dimeter, and the absence of an explicit statement to this effect is precisely the *raison d’être* of the insertion—as it is that of the second § of our note p.86 above on ‘in syzygies’. Studemund on the other hand in rejecting the end of the § from ‘but the’ (τοῖς δὲ 28.4) onwards does away with the redundancy but leaves the addition unaccounted for (and, I submit, presents the statements contained in this § in a rhetorically less satisfactory order).

**substituted for** (παραλαβανομένου ἀντί 28.5–6): see above, p.51, on ii.1/8.13–4, s.v. ‘are used’.

**pure** (καθαροῦ 28.8) in H. is predicated of magnitudes ranging from the foot, as here, to the asynartete period, and is a term in several different oppositions. It never implies any kind of superiority of what is pure to what is not pure, but conveys rather what we should now express by ‘normal’ or ‘regular’. The concept is relative, i.e., what is pure in relation to one opposite may be opposed to what is pure in another relation. Here the meaning is specified by what immediately follows, ‘not resolved’; for other uses see *Index* s.v.

**there was** (ἦν § 9/28.9) in the past tense of something that was discussed earlier, as we could say ‘we had’.

**that which ends** (τὸ περαιούμενον 28.10–1): it is more likely than not that we are justified in looking for an implied subject for this phrase. If this is true then both ‘species’ (εἶδος, cf. *index* s.v.) and ‘metre’ (μέτρον) would seem to qualify. ‘Logaoedic’ would not, because the syntax makes it parallel with ‘which ends’ and because it is itself not a substantive noun. The present § does not, then, afford strict proof that the variety of anapaestic metre presently to be discussed was

by H. in so many words *called* logaoedic. Its claim to this label however is just as good as that of its dactylic counterpart, and A.Q. i.24/48.12–5 for one acknowledges it.

**Archebouleion** (Ἀρχεβούλειον 28.13): found as early as Euripides (*Heracl.* 356–365 and *H.F.* 1198, cf. DALE, *LM.* p. 163<sup>2</sup> in her chapter on Prosodiac-Enoplian metre), but presumably first used in an unbroken series by Archeboulus (cf. MAAS, *Greek Metre*, § 15).

A.Q. i.24/48.4–15

- 5 The converse of this the anapaestic (metre) admits as feet a dactyl—for this makes it more dignified—and also the spondee which has the same number of time-units, and the proceleumatic. It starts with a dimeter and continues up to a tetrameter. When it is simple it comes in single feet but
- 10 when compound, for the reason stated above, in syzygies or dipodies (a dipody is a foot of four syllables, and what the syzygy (is) we have stated above). And it admits the species of the catalexis all, and the procedure and usage of the logaoedic (metra), not only employing two-syllable feet
- 15 of fewer time-units at the first places but also the baccheus at the last (places).

ad A.Q. i.24/48.4–15

**dignified** (σεμνότερον 48.5): cf. 47.4–5 earlier in the same chapter (p.79 above). It appears that this quality inheres in the dactyl as such, even outside dactylic metre. One wonders whether A.Q. would have maintained that iambic or trochaic metra were more dignified for an admixture of dactylic ingredients.

**compound** (σύνθετον 48.9) not as being a compound of metra, such as the compound (metra) (σύνθετα 51.2) of i.28 which are reduplications of simple and primitive metra (ἀπλὰ μέτρα καὶ πρωτότυπα i.27/50.29–30), for which see p.125 s. below, but as consisting of feet of five or six syllables which are themselves compounded of feet of three, or of two and of three syllables, and which are also known as metrical syzygies: i.22/45.11–5, cf. p.14 above, esp. συντιθεμένων 45.11–2.

**above** (προειρηκάμεν 48.11), i.e. i.22/45.11–5, p.14 above; cf. the preceding note.

**procedure** (μέθοδον 48.12) has, I think, the same denotation as ‘usage’ (χρήσιν 48.13), but characterizes the practice referred to as obeying certain rules. Cf., for a more fully developed distinction between theory and practice, i.28/51.6 ἢ τε χρήσις καὶ ἡ ἐπ’ ἀκριβὲς τεχνολογία, p.138 below.

**at the first places** (κατὰ τὰς πρώτας χώρας 48.13): modifications at the beginning of *anap* are not treated all in the same context as those at the end by H., who deals with the phenomenon here referred to in his § 7/27.11–21 as well as in

§9/28.12–3. As in *da* (for which cf. p.80 s. above), the extension of the term logaoedic is not the same in both our authors, but in *da* they covered no common ground whereas for *anap*, if H. applied the actual name of logaoedic here too, its extension is included in that in A.Q., the difference being that A.Q. is willing to apply it to metra modified at the beginning but not at the end—unless καί at 48.14 should be pressed into implying ‘also and at the same time’, in which case A.Q. would simply be neglecting all metra modified either at the beginning or at the end but not both.

H. ix(.1–4)/29.1–31.13

*Choriambic (metre)*

The choriambic (metre) is also composed pure, but it is also composed ad-  
5 mixed with the iambic (syzygies): and generally when it is catalectic it ends in the iambic close, i.e. in an amphibrachys or a baccheius owing to the indifferent (last syllable); for it does end in its own particular (close), the dactyl or cretic, too, as the dimeter (975 *a* P.)

10 ἴστοπόνοι μείρακες,

trimeters (975 *b* P.)

οὐδὲ λεόντων σθένος οὐδὲ τροφαί

and tetrameters (975 *c* P.)

αἶ Κυθερήας ἐπιπνεῖτ’ ὄργια λευκωλένου

15 but as they are too unvaried these are rather unbecoming.

(§ 2) Other (choriambic metra end) in the amphibrachys or baccheius, as the dimeters out of Aristophanes’ *Aiolosikon* (fr. 9 K.-A.)

οὐκ ἔτός, ὦ γυναῖκες

πᾶσι κακοῖσιν ἡμᾶς

20 φλώσιν ἑκάστοι’ ἄνδρες

δαινᾶ γὰρ ἔργα δρῶσαι

λαμβανόμεσθ’ ὑπ’ αὐτῶν

p.30 and trimeters, as Anacreon’s (382 P.)

δακρυόεσσάν τ’ ἐφίλησεν αἰχμάν

and tetrameters, which are also rather unvaried, such as these by Sappho (128 L.-P.)

5 δευτέ νυν ἄβραι Χάριτες καλλικόμοι τε Μοῖσαι

(§ 3) but Anacreon deliberately composed the first syzygy through an entire song out of a tribrachys and an iambus, so that it is a resolution common to the choriambic and the iambic (syzygy), (378.1 P.)

- 10 ἀναπέτομαι δὴ πρὸς Ὀλύμπῳ περυγέσσι κόφαις

and frequently occurring is also the (tetrameter) of which in addition to the close the second syzygy is iambic, such as in Anacreon (385 P.)

ἐκ ποταμοῦ πανέρχομαι πάντα φέρουσα λαμπρά

- 15 and in Aristophanes' *Amphiaros* (fr. 30 K.-A.)

οἶδα μὲν ἀρχαῖόν τι δρῶν, κοῦχί λέληθ' ἔμαυτόν.

(§ 4) With the pentameter too Callimachus has composed an entire poem, the *Branchos* (229.1 Pf.)

- 20 δαίμονες εὐμνότατοι Φοῖβέ τε καὶ Ζεῦ Διδύμων γενάρχαι.

And Philicus of Cercyra who was one of the Pleiad has composed an entire poem with a hexameter (*SuH* 676):

τῇ χθονὶ μυστικᾷ Δήμητρί τε καὶ Φερσεφόνῃ καὶ Κλυμένῳ τὰ δῶρα.

- p 51 Philicus actually pretends to be the inventor of this (metron) when he says (*SuH* 677)

καίνογράφου συνθέσεως τῆς Φιλίκου, γραμματικοί, δῶρα φέρω πρὸς ὑμᾶς

'a composition in a style unheard of, which is that of Philicus, I present to you, men of letters!'

- 5 but his claim is false, for before him Simmias of Rhodes used (the metron) both in his *Pelekyx* ('Axe'), (25.1 *CA* p.117)

Ἄνδροθέα δῶρον ὃ Φωκεὺς κρατερᾶς μηδοῦσνας ἦρα τίνων Ἀθήνᾳ

and in his *Pteryges* ('Wings'), (24.1 *CA* p.116)

- 10 λεύσσετε τὸν γὰρ τε βαθυστέρνου ἄνακτ' Ἀκμονίδαν τ' ἄλλυδις ἑδράσαντα

unless it be that Philicus does not speak as being the first inventor of the metron but as being the first to write poems entirely in this metron.

ad H. ix.(1-4)/29.1-31.13

**admixed with** (ἐπίμικτον πρὸς 29.4): the Scholiast ad loc., p.137.10-4, cited by LSJ s.v., 3, accounts for the prefix ἐπι- as though the choriambus in itself were already 'mixed' (καθ' ἑαυτὸν μικτός 137.11,13) i.e. out of two 'simple' feet, so that with an additional foot (ἄλλον προσλαβὼν 137.13-4) it must become 'additionally mixed' (ἐπίμικτος 137.14, cf. 10,11), so to speak. But even if it were true that the choriambus was ever referred to as a mixed *foot*<sup>2</sup> this would not be enough to turn pure (καθαρόν 29.3) choriambic into a mixed *metre*: we must not confuse the three levels of (1) foot, (2) syzygy and (3) metron. For the same prefix and root combined with the same preposition and case compare rather Arist. *Pol.* vii.6,1327<sup>a</sup>39-40 τίνας ἐπιμίγεσθαι δεῖ πρὸς ἀλλήλους (verb pass.) and Xen. *An.* iii.5.16 ἐπιμιγνύναι σφῶν πρὸς ἐκείνους (verb intr.).

I submit that ἐπι- signifies that the ingredients are not completely on a par with each other; thus in the present § the 'admixed metron', i.e. that which has an admixture, is still without question *cho*, not *ia*.

The concept of 'being composed admixed with' (συντίθεσθαι ἐπίμικτον πρὸς) syzygies belonging to a different metrical genre is also expressed by the verb 'being mixed up with' (ἀναμίσηται + dat. 31.20) in the first § of the next chapter, p.96 below.

**its own particular (close)** (τὴν ἰδίαν 29.7) in the context of catalectic choriambic metre is the foot which is left when a choriambus is deprived of its last syllable, i.e. the dactyl; or, on account of the indifferent final syllable, the cretic.

**they, these** (ταῦτα 29.15) may either refer (a) to all the metra with the close peculiar to choriambic metre, although even so the lack of variation presumably becomes more conspicuous in the longer stretches just mentioned; or (b) to the metra of the length or of the two lengths last specified, i.e. the tetrameters, or the trimeters and tetrameters. It might be felt that the very presence of the demonstrative pronoun is against the supposition that all three lengths are implied, because in that case there would be no need for any pronoun; but the next sentence shows that H. is altering the construction of the period, and as a counterpart to announcing three lengths of the other species it is more natural to take ταῦτα as summing up the three lengths of the first species. The parallel of the next §, in which the same epithet is applied to the tetrameters only, is of no moment, since among the metra of the other species it could not possibly apply to the shortest length.

**unvaried** (συνεχέστερα 29.15, § 2/30.3), the Greek adjective discussed above p.66 on v.1/16.1 s.v. 'continually'. At viii.6/27.2 a metron is 'continuous' externally, as forming part of an unbroken series of metra of the same type; here metra are continuous internally, in that each consists of an unbroken series of syzygies all of the same type, with only the last syzygy slightly modified owing

<sup>2</sup> which is plausible if its name is correctly analysed as χορεῖος (= τροχαῖος) + ἱαμβος (and not as 'choral iambus') and which receives some confirmation from the fact that the terms penthemimer and hephthemimer in the context of four-syllable feet refer to stretches measuring five or seven halves of two-syllable feet: see p.100 below, on x.2/32.5 s.v. 'penthemimer'.

to catalexis; and with every longer metron this modification counts for less in relieving the monotony.

**unbecoming** (ἀπρεπέστερα 29.15), the antonym of εὐπρεπής, for which see above p.67 on v.4/17.8 s.v. 'a proper one'.

**the dimeters** (δίμετρα τὰ § 2/29.16–7) now known as Aristophaneans, cf. above p.86 on viii.2/25.1–2 s.v. 'Aristophancion'.

**but** (δὲ 3/30.6): this § is about tetrameters like those at the end of the last § *but* with certain variations to relieve the monotonousness of the more regular ones.

**common** (κοινὴν 30.8): H. presumably thinks this metrical ambiguity worth noting because of the general affinity between the two metrical genres; also he probably knew Ar. *Birds* 1372 ss. where the line is repeated and its unusual treatment of the choriambus has inspired further variation. Cf. WHITE § 569 (except that H. is not 'in doubt'), and esp. C.J. RUIJGH, *Mnem* IV 13 (1960) 318–22.

**Pleiad** (Πλειάδος § 4/30.21), as Choeroboscus informs us (236.5–7, cf. Schol. A 140.8–11, Schol. B. IV.xi.10/279.5–7), is the collective name that was given to the seven best tragic poets of the reign of Ptolemaeus Philadelphus; it is not, as with the more famous modern namesake, the banner of a self-conscious school.

**hexameter** (ἑξαμέτρον 30.21–2): this length, as Choeroboscus saw (236.18–20), is hypermetric in the sense defined above p.72 s. on vi.2/18.20 s.v.

**inventor... style unheard of... false** (εὐρηκέναι... καινογράφου... ψεύδεται 31.1,2,4): we do not know what the poet thought his innovation consisted in; one difference between the example quoted from him and those from Simmias is that Philicus observes word-end between every two syzygies—though it is hard to believe that he kept this up for many lines subsequent to this ear-catcher.

**Axe, Wings** (Πελέκει, Πτέρυξιν 31.5,8), like the 'Egg' (ᾠόν) by the same author mentioned π. 10/62.5 and ππ. iv.6/68.13, are titles describing the shape of the poems thus called 'on the page', in writing. The modern name for such exercises in versification is *technopaignia*.

A.Q. i.26/49.14–20

The (metra) composed out of these (i.e., out of iambic and trochaic metre) 15 are choriambic and antispastic (metre). Now the choriambic (metre) admits a pure iambic dipody and that of seven time-units, <and> rarely also the syzygy [also] which has the same number of time-units as itself. It 20 starts with a dimeter and continues up to a tetrameter when it is simple; and further it also admits the varieties of the catalexeis.

ad A.Q. i.26/49.14–20

**pure** (καθάρην 49.16) said of an iambic dipody means composed of two iambs, the diiambus (δίαμβος) of i.22/45.1 and of H. iii.3/12.8, where 'iambic tautopody' (ἱαμβικὴ ταυτοποδία) is given as a synonym, cf. pp.55 and 54 with note p.57 s.v. 'diiambus' above.

**that of seven time-units** (τὴν ἐπτάσημον 49.16): cf. H. iii.3/12.16–8, p.54 above.

**syzygy** (συζυγίαν 49.17) is for A.Q. what has more than four syllables but not more than six, cf. i.22/45.11–5 and i.24/48.10–1, p.89 with note s.v. 'compound' above.

**which has the same number of time-units as itself** (τὴν ἰσόχρονον αὐτῷ 49.17), i.e. as the choriambic foot = dipody, and thus six time-units. One can conceive of several such syzygies, even with the restricted reference with which A.Q. uses the term syzygy, but the actually occurring one which A.Q. is likely to have in view is that of H. ix.3/30.6–10, p.91 above.

H. x(.1-7)/31.14-34.22

15 *Antispastic (metre)*

The antispastic (metre) has its first syzygy changing, at its first foot, into the four forms of the two-syllable (foot), the (syzygies) in between pure antispastic (syzygies), and its last (syzygy), whenever (the metre) is acatalect, an iambic (syzygy). But when (the metre) is mixed up with the p.32 iambic (syzygies) it does not merely have its first syzygy changing at its first foot, but also the (syzygy) following the iambic (syzygies); and sometimes also the first foot is resolved into a tribrachys.

- 5 (§ 2) (Metra) worth mentioning in it are the following:  
the penthemimer called *dochmiac*, as (184-5 K.-S.)

κλύειν μαίεται  
τὸν ἐγχώριον,

the hephthemimer called *Pherecrateion*, (Pherecr. 79 K.)

- 10 ἄνδρες πρόσχετε τὸν νοῦν  
ἐξευρήματι καινῷ  
συμπύκτοις ἀναπαίοις,

the acatalect dimeter called *Glyconeion*, Glycon himself being its inventor, (1029 P.)

- 15 κάπρος ἦνίχ' ὃ μαινόλης  
ὁδόντι σκυλακοκτόνῳ  
Κύπριδος θάλος ὤλεσεν

and the hypercatalect dimeter called *Sapphic nine-syllable* or *Hipponacteon*, as (Hipponax 175 W.)

- 20 καὶ κνίσῃ τινὰ θυμῆσας.

(§ 3) Of the trimeters the catalectic (one) of which the first (syzygy) only p.33 is antispastic, but the other (syzygies) that come next to it (are) iambic (syzygies), is called *Phalaeceion*, as (Cratinus 359 K.-A.)

χαῖρ' ὦ χρυσόκερως βαβάκτα κήλων

Πάν, Πελασγικὸν Ἄργος ἐμβατεύων,

- 5 the acatalect (trimeter) whose last (syzygy) only is iambic is called *Asclepiadeion*, as Alcaeus (350.1-2 L.-P.)

ἦλθες ἐκ περάτων γᾶς, ἔλεφαντίναν  
λαβὰν τῷ ξίφεος χρυσοδέταν ἔχων,

the (trimeter) which has the antispastic (syzygy) in the middle with the one 10 foot changed into the four forms of the two-syllable (foot), and the iambic (syzygies) on either side of it, the first of them also beginning with a spondee, is called *Alcaic twelve-syllable*, as (Alc. 386 L.-P.)

κόλπῳ σ' ἐδέξανθ' ἀγναὶ Χάριτες Κρόνῳ.

- 15 (§ 4) Of the tetrameters the catalectic pure (one) is as follows, (Sappho 140 L.-P.)

κατθνάσκει Κυθήρῃ ἄβρὸς Ἄδωνις τί κε θεῖμεν;  
κατύπτεσθε κόραι καὶ κατερείκεσθε χιτῶνας,

the (catalectic one) whose second (syzygy) is iambic is called *Priapeion*, as 20 (Anacr. 373 P.)

- p.34 ἡρίστησα μὲν ἱτρίου λεπτοῦ μικρὸν ἀποκλάς,  
οἴνου δ' ἐξέπιον κάδον' νῦν δ' ἄβρῳς ἐρόεσσαν  
ψάλλω πηκτίδα, τῇ φίλῃ κωμάζων † παιδὶ ἄβρῃ.

- 5 Now this they compose (as a) multiform (metron), but in its pure form at least it is like this.

(§ 5) Frequently occurring is also the (catalectic tetrameter) whose second (syzygy) only is antispastic, in which metron Sappho too has written songs at † the † of the seventh (book), (102 L.-P.)

- γλυκῆα μάτερ, οὗ τοι δύναιμι κρέκην τὸν ἱστὸν  
10 πόθῳ δαμείσα παιδὸς βραδίναν δι' Ἀφροδίταν.

(§ 6) The acatalect (tetrameter) is called *Sapphic sixteen-syllable*; in it all of the third (book) of Sappho is written, and many of Alcaeus' songs as well, (343 L.-P.)

Νύμφαις ταῖς Διὸς ἐξ αἰγιόχω φαῖσι τετυγμέναις.

34.15 And Simias has also used the hypercatalect (tetrameter) (16 *CA* p.114)

τὸν στυγνὸν Μελανίπου φόνον αἰ πατροφόνων ἔριθι

which is accordingly called *Simiacon*.

20 (§ 7) And Alcacus also used an acatalect pentameter (387 *L.-P.*)

Κρονίδα βασιλῆος γένος Αἴαν, τὸν ἄριστον πέδ' Ἀχιλλέα.

*ad H.* x.(1-7)/31.14-34.22

**antispastic** (ἀντισπαστικόν 31.16): H.'s belief in the existence of a metre based on the foot called antispast has come in for severe criticism. It is explained as a consequence of 'his habit of starting at the beginning of a colon and numbering off in fours' (DALE, *LM*, ch. v, p.96<sup>2</sup> n.1). It should be borne in mind, however, that H. elsewhere shows himself quite capable of deviating occasionally from this habit: (1) the 'numbering off in fours' does not apply to dactylic, anapaestic, and paeonic metre (chs. vii, viii, and xiii respectively) but only to metra in which it is in place; and, more interestingly in the present context, (2) H. does recognize the nature of just such an 'Aeolic base' as we have in the so-called antispastic metra, in the case of the 'Aeolic dactyls' of vii.5-7/22.18-23.22. There, however, this recognition was forced upon him precisely by the fact that for once he could not possibly 'start at the beginning of a colon and number off' in fours without obscuring the plainly dactylic movement of the greater part of the colon; it is true that he could have numbered off in threes and found anapaests. It is perhaps idle to speculate what may have saved him from this error; in general the history of metrical scholarship confirms that the structure of Aeolic verse is harder to grasp than those of dactylic and of anapaestic verse. Anyway it appears that the anomaly recognized in the dactylic metre did not teach him to look for the same *corpus alienum* at the beginning of other metra more complicated than the dactylic.

An additional motive for including antispastic among the metrical genres may very well have been the desire, whether conscious or not, to trace a neatly symmetrical system of metre, in which a structure of the type AB is regularly balanced by one of type BA: as iambic is balanced by trochaic, and dactylic by anapaestic, so choriambic has to be balanced by antispastic and ionic *a minore* by ionic *a maiore*. Paeonic has one species which is symmetrical in itself (cretic) and two which are symmetrical to each other (baccheiac and palimbaccheiac)—the latter again apparently added to satisfy a craving for symmetry.

**changing** (τρέπομένην 31.17), more literally 'turning', with a metaphor which

is current in English as well as in Greek but which will not do as a translation for the second occurrence in this § at 32.1, where it is not followed by the complement of the form 'into + nominal phrase' (εἰς + acc.) which would have to be given explicitly in English.

**into the four** (εἰς τὰ τέσσαρα 31.17): the phrasing correctly suggests that none of the four is privileged; contrast A.Q. i.26/49.21-2 (p.102 below). H. did not, then, believe that antispastic metre was actually based on the foot called antispast. To this extent he came closer to understanding the *anceps* or 'indifferent' (ἁδιαφόρως) nature of the first two elements in the metra involved.

**mixed up** (ἀναμίσγεται 31.20), a non-technical word for 'composed admixed with' (συντίθεται ἐπίμικτον πρὸς + acc.) of ix.1/29.3-4, p.91 with note p.93 above.

**not... only but also** (οὐ μόνον ... ἀλλὰ καὶ 32.1-2): it follows that, in the terminology of 'syzygies' consisting of 'two-syllable feet', in an allegedly antispastic metron the second foot of every syzygy but the last and the first<sup>3</sup> may be either a trochaeus or an iambus; if it is a trochaeus then the first foot of the syzygy may in principle, given certain conditions, assume any possible form; if it is an iambus then, to go by what H. tells us, the first foot of the syzygy may be either an iambus or a spondee but not a trochaeus or a pyrrhic; according to A.Q., however, (i.26/50.1-2) the first foot of the iambic syzygies is just as indeterminate as that of the antispastic ones. This would imply that in one half of the places for two-syllable feet in the metron, not counting the last syzygy, the freedom of the poet is unrestricted, in the other half it is restricted to no less than one half of the theoretical possibilities. It is not unlikely that A.Q. or his authority for this part of his subject misunderstood an earlier source, the less so as H. provides no instance of what is meant in this context by an iambic syzygy with an unorthodox beginning; all the same the excessive 'tolerance' or pliability of the laws of antispastic might have thrown some doubt on the reality of the metre. (Resolution will be dealt with immediately below; the liberties and constraints of responson were no concern of H. either in the *E.* or in the smaller works on the construction of poems.)

**the first foot** (ὁ πρότερος ποὺς 32.3): presumably, although the phrasing is too elliptical to be quite unambiguous, (1) of the first syzygy in a mixed antispastic-iambic metron when this first syzygy is antispastic—as it is in all H.'s examples, though A.Q.'s description makes this optional ('sometimes it does the opposite' ὅτε δὲ τοὐναντίον ποιεῖ 49.30)—and (2) of the first antispastic syzygy to follow an iambic syzygy in a mixed antispastic-iambic metron. According to A.Q. (i.26/50.2-3) it is the first foot of the iambic syzygy that is affected in this way, or with substitution of an anapaest, 'owing to their kinship with the iambus', but again there may have been a misunderstanding at some point in the transmission of the doctrine. H. offers no example of the tribrachys (or of the anapaest) whether in an antispastic or in an iambic syzygy.

<sup>3</sup> The restriction as to the first syzygy appears from H.'s actual examples of mixed antispastic; it is not made explicitly by H., and is denied explicitly by A.Q. ('sometimes it does the opposite' ὅτε δὲ τοὐναντίον ποιεῖ 49.30).



**penthemimer** (πενθημιμέρες §2/32.5), like the analogous formation *hephtthemimer* in line 9 below, is used rather differently in the context of metra constituted by feet of three syllables on the one hand, by feet of four syllables on the other hand. Composed of the roots meaning 'five', 'half', and 'part', it is said of *metra* as consisting of two feet and a half; thus in vii.3/22.1 on dactylic of the length

ἐν δὲ βατοῦσιᾶδης,

i.e. two feet and one long syllable. In the present §, however, it turns out that the foot taken as a measure is not the foot which constitutes the metre, but one that is half the size of this. The underlying assumption must be that, notwithstanding the existence of a four-syllable foot called antispast, the syzygy called antispastic is still a syzygy, in the full sense of 'yoking together', of two feet of two syllables each, just as an iambic syzygy consists of two feet of two syllables each; accordingly the penthemimer in the antispastic metre constituted by the four-syllable antispast is of the same size as the penthemimer in the iambic metre constituted by the two-syllable iambus, mentioned at xv.10/50.20 and at xv.12/51.10 (p.150 below). One half of such a foot usually amounts to just one syllable; H.'s reason for calling the metron presently to be dealt with 'of five half' or 'of two and a half' (feet) rather than just 'of five syllables' (πεντασύλλαβον xiv.1/44.8 in a different context) may well have been a glimmering awareness that the licences of resolution and contraction can change the number of syllables but not the demarcation of the foot or of the half-foot—in modern terminology, that the number of the *elements* is constant.

**dochmiac** (δοχμιακόν § 2/32.6), cf. A.Q. i.17: 'dochmii they are called because the making of the rhythm is irregular and dissimilar and not (to be) considered according to straight' (rule; no Greek substantive understood) (διὰ τὸ ποικίλον καὶ μὴ κατ' εὐθὺ θεωρεῖσθαι τῆς ῥυθμοποιίας 37.17–8).

Choeroboscus explains how the rhythmicians who took the metron as one syzygy comprising the two halves of *arsis* and *thesis* arrived at the name (240.1–13): 'in the dochmius is found the division triad to pentad (i.e. three time-units in the one half as against five in the other half), no longer a correct one' (ὁρθή 240.3; for this, we are told, requires a difference of not more than one time-unit between *arsis* and *thesis*—one wonders what the rhythmicians made of the ionic syzygies). . . . So this rhythm . . . is called dochmius, in which the (measure) of the inequality is judged greater than (is) in keeping with the straight' (road, i.e. with the correct procedure; τὸ τῆς ἀνισότητος μεῖζον ἢ κατὰ τὴν εὐθείαν κρίνεται 240.5–6).

**hephtthemimer** (ἑφθημιμέρες 32.9), a (metron) of three (feet) and a half, is closely analogous to *penthemimer*, for which see above on 32.5. A confirmation of our basic assumption that the entities counted are feet—and not syzygies—is made possible by the fact that the present term, unlike the former, is used by H. in the context of both of the metra constituted by feet of three syllables: the, according to him, anapaestic

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is called a *hephtthemimer* (viii.7/27.11) as consisting of three and a half feet of this metre scanned in syzygies, just as Alcman's

ταῦτα μὲν ὥς ἄν ὁ δῆμος ἄπας

is set down as three and a half feet of dactylic metre, which is scanned in single feet (vii.3/22.6).

**Pherecrateion** (Φερεκράτειον 32.9): the same metron xv.23/55.7–12 (below, p.158 w. note on 55.9 p.159 s.v. 'an anapaest folded together'), and with the same name in π. and especially in ππ. iv.8/68.25, where the example quoted is from one of Anacreon's songs and therefore considerably older than Pherecrates. In E. xv.23 Pherecrates' innovation appears to consist in his having 'made one' (ἐνώσας 55.9, cf. note below, p.159 s.v.) two of these metra into one asynartete metron. It is likely, however, that Pherecrates' contribution more generally involved stripping the metron of its Aeolic associations by (1) making the anceps second syllable invariably long, which is a necessary condition<sup>4</sup> for advertising it as anapaestic, and which incidentally makes it coincide with an ionic *a minore* as well as with a *da* metron, and (2) by using the metron not as the catalectic variety of a longer one, but in a series; cf. ix.4/31.11–3, p.92 above, and MAAS § 15. H. determined the later use of the name Pherecratean (e.g. MAAS § 58, DALE, *LM*) for the highly productive variety beginning with two anceps elements just like his antispastic metre; in this connection his choice of an example from Pherecrates, who palpably and explicitly made it serve as anapaestic, was unfortunate but inevitable since the metron bore his name, which was not H.'s fault. An awareness that the same sequence of syllables long and short may receive different characters from the particular contexts in which it occurs—in Aesch. *Pers.* 568–70, 588–9, e.g., this very metron is ambiguous between *da* and *cho*—was not attained until much later. Cf. DALE, *LM*<sup>2</sup> pp.61 s., 133 ss.

**Glyconeion** (Γλυκόνειον 32.13): for Corinna's so-called multiform Glyconeia see xvi.3/56.20–57.10 w. note s.v. 'Glyconeia' (below pp.163–5). Of the eponymous Glycon nothing is known.

**Phalaeceion** (Φαλαίκειον § 3/33.2): see *AP* xiii.6 for an epigram consisting of eight of these metra by the eponymous poet Phalaecus.

**Asclepiadeion** (Ἀσκληπιάδειον 33.6): no compositions of this metron by the eponymous poet, the epigrammatist Asclepiades, have come down to us. The same metron but with the penultimate syllable long in Soph. *Ant.* 945–51/956–62, *Phil.* 708–9/719–20: long *anceps* according to Miss DALE, *LM*, ch. ix, pp.142<sup>2</sup> and 144<sup>2</sup> w. note 1, but perhaps more probably a short element with *chōlōsis*; in all instances in Alcaeus the penultimate is short.

**Alcaic twelve-syllable** (Ἀλκαϊκὸν δωδεκασύλλαβον 33.12–3): one of two different metra so designated; for the other see xiv.4/45.9–15, below p.134. The same metron as the one we have here is found in Soph. *Ai.* 624–635, where Miss DALE marks the first and sixth syllables as long anceps (*LM*, ch. ix, p.142<sup>2</sup>).

<sup>4</sup> For the question whether it is a sufficient condition see below, p.159, note s.v. 'an anapaest folded together'.

**pure** (καθαρὸν § 4/33.15–6, καθαρῶς 34.5): this paragraph shows the relativity of pureness. See above p.88 on viii.8/28.8 and *Index* s.v. καθαρός.

**Priapeion** (Πριάπειον 33.19): thus called, as Choeroboscus has it, (p.241.11–3) since the grammarian Euphronios addressed (ἔγραψεν εἰς 241.13) Priapus in this metron. The name is still in use for the same metron, regarded as a 'dicolon formed by glyconic + pherecratean' (DALE, *LM*, ch. ix, p.134<sup>2</sup>), and also (ib., ch. iii, p.43<sup>2</sup> and ch. v, p. 92<sup>2</sup>) for the slightly different case of Aesch. *Pers.* 572–580 and *Prom.* 418–423, which may be analysed on the same lines as glyconic + aristophanean.

**multiform** (πολυσημάτιστον 34.4): for the concept see xvi.1/56.6–8 (below p. 161 w. note s.v.); for the Priapean species see xvi.2/56.10–9 (below p.161 s. w.note p. 162).

**frequently occurring** (πυκνόν § 5/34.6): not any longer; the only other instance left to us is Bacch. 6.1–2 ~ 9–10. The metron has long defied analysis, as is testified by such an attempt as VON WILAMOWITZ's: 'zwei etwas verschieden gehaltene iambische Dimeter' (*GV* II.4. p.263); cf. Page, *S.&A.*, App., p.320.

**Sapphic sixteen-syllable** (Σαπφικὸν ἑκκαίδεκάσύλλαβον § 6/34.11–2), now known as 'greater—' or 'major Asclepiad'.

**hypercatalect** (ὑπερκαταλήκτω 34.15): a pendant extension of the greater Asclepiad.

**acatalect** (ἄκαταλήκτω § 7/34.19), if the last syllables -λεα are pronounced separately, yielding a greater Asclepiad with an extra choriambus inserted. With synecphonesis we have a catalectic variety.

#### A.Q. i.26/49.20–50.3

The antispastic (metre) is measured with the foot of the same name, but often also changes the first two-syllable (foot of an antispastic foot, i.e. dipody) into the other two-syllable (feet): more becomingly when into a spondee, but rarely into the remaining (two-syllable feet). Starting with  
 25 a dimeter it continues up to a tetrameter. While it applies the said usages of the foot at the beginning (of the dipody) in every place (for a dipody) it has its ending for the sake of becomingness in a pure iambic (dipody); but when it occurs (in) catalectic (form) it also admits the amphibrachys or the baccheius. Also, sometimes it has an antispastic (dipody) in front  
 30 <in> the odd-numbered (places, sc. for dipodies) and the iambic (dipody)  
 p 50 following and sometimes it does the opposite, similarly changing the first foot of the iambic (dipody) too into the remaining two-syllable (feet) and sometimes into a tribrachys or an anapaest owing to their kinship with the iambus.

#### ad A.Q. i.26/49.20–50.3

**ending** (κατάληξιν 49.26), literally *catalexis*, which will not do as a translation because it implies, as the Greek noun does not, a catalectic ending, whereas an acatalect one is plainly intended. There is no contradiction involved in the Greek terminology: catalectic is what is characteristic of the ending not in the sense that nothing else is appropriate there but in the sense that it is appropriate nowhere else.

**pure** (καθαρὰν 49.27) said of the iambic dipody applies to the variety which is six rather than seven time-units long, as this is considered to be composed of iambic feet only. A.Q.' observation is accurate, even though his analysis is not: what he classifies as the first half of an iambic dipody is in fact the second half of the double-short element known as the choriambus, and therefore it must begin with a short syllable followed by a long, i.e., in ancient terminology, an iambic foot.

**remaining** (λοιπούς 50.2): the possibility of substituting a spondee for the first iambus in an iambic dipody is unproblematic; the substitution of a trochaeus is not, but at least the result is an acknowledged dipody, the choriambus, known to mix with iambic and reminiscent of iambic in its very name. For the occurrence of the pyrrhic, yielding an allegedly iambic dipody of the form – – – , there is no such partial explanation, it must rest on the analogy with the antispastic dipody, and conceivably on that with certain Aeolic metra not amenable to the antispastic interpretation. As was said above, p.99, this theoretical possibility is not substantiated in any of H.'s actual examples, and it may be due simply to a misunderstanding at some point in the tradition of scholarship.

**kinship** (συγγένειαν 50.3) of some sort has to be invoked to explain the substitution of a three-syllable foot for a two-syllable foot. In the present case the kinship doubtless resides in the fact that both of the three-syllable feet involved have a place in regular iambic metre (i.25/48.16–7); the tribrachys in fact is merely a resolution of the iambus. As for the anapaest, it is not likely that the character of a rising rhythm which it shares with the iambus contributes to the kinship, since there is no indication in i.25 that the rising anapaest and the falling dactyl are not both of them equally at home in the rising iambic and in the falling trochaic metre. Perhaps the alleged kinship rests on the occurrence of logaoedic anapaestic metra beginning with an iambus (A.Q. i.24/48.13–4, above p.89 with note p.89 s. on 48.13 s.v. 'at the first places').

H. xi(.1-5)/35.1-37.7

*Ionic a maiore (metre)*

The ionic *a maiore* (metre) is not only composed pure, but it is also composed admixed with the trochaic (syzygies); when, however, it is acatalect, in general it rarely ends in the ionic (syzygy) because it is unbecoming for the ionic (*a maiore* syzygy) to be at the end.

(§ 2) Now (metra) worth mentioning in the ionic (*a maiore* metre) are hephthemimers like these which Telesilla used (717 P.),

10 ἄδ' Ἀρτεμῖς, ὦ κόραι,  
φεύγοισα τὸν Ἀλφεόν,

the acatalect dimeter called *Cleomacheion* in which both the molossi and the choriambi fall in at the even-numbered places (for syzygies), as (*SuH* 341)

15 τίς τήν ὕδρην ἡμῶν  
ἐψόφησ'; ἐγὼ πίνων

(§ 3) and the brachycatalect trimeters called *Praxilleia* of which the first (syzygy) is ionic and the second trochaic, such as these by Sappho (154 L.-P.)

20 πλήρης μὲν ἐφαίνεται ἅ σελάνα·  
αἶ δ' ὥς περὶ βωμὸν ἐστάθησαν;

the acatalect trimeters have been composed by the Aeolic (poets) in two ways: some they made out of two ionic (*a maiore* syzygies) and a trochaic (syzygy), as (incert. 16.1-2 L.-P. p.294)

p.36 Κρήσσαι νύ ποθ' ὦδ' ἐμμελέως πόδεσσιν  
ὠρχεῦντ' ἀπαλοῖσ' ἄμφ' ἑρόεντα βωμόν

but a few (they made) out of one ionic and two trochaic (syzygies), as (incert. 22 L.-P. p.295)

5 Τριβώλετερ' οὐ γὰρ Ἀρκάδεσσι λῶβα.

(§ 4) Of the tetrameters worthiest of mention is the brachycatalect (one) called *Sotadeion*. This admits in its three places an ionic syzygy or a trochaic

(one) or that out of anapaest and pyrrhic or that out of tribrachys and trochaeus or that out of a long and four short (syllables) or that out of six short (syllables), as (16, *CA* p.243)

Ἦρην ποτέ φασιν Δία τὸν τερπικέραυνον

(§ 5) and acatalect tetrameters too they have composed in different ways: either they had three ionic (*a maiore* syzygies) followed by one trochaic final (syzygy); (this) is called *Aiolikon* because Sappho used it frequently, as

εὐμορφοτέρα Μνασιδῖκα τὰς ἀπαλὰς Γυρίννως (82 a L.-P.),  
ἄσαροτέρας οὐδαμὰ πῶρανὰ σέθεν τυχοῖσάν (91 L.-P.);

20 it must be observed that they also compose the first syzygy beginning with a short (syllable), just as in the trimeters too (incert. 16.3 L.-P. p.294)

πόας τέρεν ἄνθος μαλακὸν μάτεισαι

and sometimes they use the ionic (*a maiore* syzygies) alternately with the trochaic (ones), at times using instead of the ionic (syzygies) the second paeonic (ones) and at times instead of the trochaic (syzygies) of six time-units those of seven time-units, as (Sappho 52 *PLG*)

5 δέδυκε μὲν ἅ σελάννα καὶ πληιάδες μέσαι δὲ  
νύκτες, παρὰ δ' ἔρχεθ' ὦρα· ἐγὼ δὲ μόνᾳ καθεύδω.

ad H. xi(.1-5)/35.1-37.7

*a maiore* (ἀπὸ μείζονος 35.3), 'from greater', may presumably be expanded to ἀπὸ μείζονος ποδός, 'from (its) greater foot', i.e. beginning with the foot counting the greater number of time-units.

*ionic* (ἰωνικόν 35.3): for this metre and for the eponymous foot cf. iii.3/11.27 w. note on p.56 s. There are a few discrepancies between H. and A.Q. on the subject, chiefly that (1) A.Q. does not allow the choriambi in the even-numbered place of the acatalect dimeter mentioned in § 2/35.14, for which cf. VON WILAMOWITZ, *GV* 394, referring to Sacerdos 540; and WEST 144. (2) H. offers no specimen of a hypercatalect ionic metron, although A.Q. i.27/50.8 'it admits the species of the catalexis' presumably implies all the species. It may be that A.Q., like most of us, associated 'catalexis' with the shorter varieties primarily. (3) While the 'iambic syzygy of six syllables' of A.Q. i.27/50.12 may be identified with the 'syzygy out of six short (syllables)' of H. xi.4/36.11, it is not possible thus to relate the 'iambic syzygy of five syllables' of A.Q. i.27/50.12 and the three syzygies of five syllables in H. xi.4/36.9-11 with each other or with anything else

in the corresponding chapter of the other author. See p.108 below on A.Q. i.27/50.12.

From the whole of the chapter (xi) in H. it may be distilled that for a metron to count as ionic *a maiore* it is sufficient that its initial syllable should be followed by ---; in the case of the Sotadeion of § 4/36.6–12, however, it appears that not even this much is necessary. The allegedly ionic metra with second paeonic syzygies might have suggested a more profitable analysis as anceps + ---, but in H.'s perspective there was no room in the analysis of verse for single syllables but only for feet and their compounds. Cf. note on ix.1/31.16 'antispastic', above p.98.

**the ionic** (τὴν ἰωνικὴν 35.6) sc. syzygy (συζυγίαν): usually περαιουῖσθαι εἰς 'to end in' is followed by the name of a foot, as at H. viii.9/28.10, ix.1/29.6,8, xvi.2/56.12; at ix.1/29.5,7 it is followed by 'the...close' (τὴν ἱαμβικὴν κατάκλειδα 29.5, τὴν ἰδίαν 29.7) and this would be a possible alternative interpretation here at 35.6, for though the word κατάκλεις 'close' does not come to the surface, the notion is certainly implicit in περαιουῖσθαι εἰς 'to end in'; in the next line on the other hand κατάκλειδα 'close' would be inappropriate in view of ἐπὶ τέλους 'at the end', and συζυγίαν 'syzygy' must be understood.

**unbecoming** (ἀπρεπὴ 35.6): it is not explained what makes the ionic *a maiore*—for the restriction does not apply to ionic *a minore*—unsuitable for, and ugly at, the end. We might nowadays hold that Greek verses cannot end in a succession of two short syllables, but H.'s treatment of dactylic metre shows that he had no objection to such an ending, provided only that allowance is made for the indifferent last syllable. Again, we might hold that ionic is a different case because it contains two short elements while dactylic has one double-short element, in other words its two short syllables occupy one position, but again H.'s treatment of dactylic metre shows that he did not look upon it in this light: his classification of the epic hexameter in particular implies that the regular dactylic contains three elements of equal rank.

**ionic** (ἰωνικῶ § 2/35.8): the first line of the following example of ionic from Telesilla was classified as anapaestic in iv.4/14.9, above p.58.

**even-numbered places** (ἁρτίων χώρων 35.13) there are not more than one in an ionic dimeter, so there is a slight anacoluthon after the singular 'in which' (ἐν ᾧ 35.13). H. begins to speak of the metron in the abstract, but its occasional licences soon lead him to think of different individual cases, which are more naturally referred to in the plural.

as (οἷον § 2/35.14): these particular Cleomacheia exemplify the molossi at the even-numbered places, and the second one additionally shows the admixture of a trochaic syzygy (§ 1/35.4–5). WEST p.144 agrees with H. that the metron is in fact ionic *a maiore*.

**Praxilleia** (Πραξιλλεία § 3/35.17–8): cf. above p.82 on vii.8/24.8 s.v.

**Sotadeion** (Σωτάδειον § 4/36.7): cf. above, p.40 on H. i.4/3.16 s.v. 'ionic', and p.105 on xi.1/35.3, likewise s.v. 'ionic'. If we may assume that by 'trochaic syzygy' *tout court* H. would have us understand the variety of six time-units<sup>5</sup>, the

syzygies listed as accommodated by the Sotadeion are first of all the ionic *a maiore* syzygy and the trochaic syzygy which are basic to ionic *a maiore* metre in general; secondly, one 'resolution' (λύσις H. vi.5/20.7 &c. w. note, above p.73) or resolved variety of each of these two; and thirdly, two resolutions common to the two. Given this almost infinite variety it is slightly disappointing that H. gives us just one example of the most indisputably ionic scansion. He has, however, a more varied one in i.4/3.17 p.38 with note p.40 s.v. 'ionic' above. WEST p.144, granting the claim of this metron, like that of the Cleomacheion of § 2 (35.12–6) above, to be classed as ionic *a maiore*, gives more examples and a scheme, showing that the variety of the Sotadeion is even greater than H.'s description makes it, the only restrictions which H. has overlooked being that his 'syzygy out of tribrachys and trochaeus' and that 'out of six short' are not found as the second syzygy of the metron.

**they have composed** (συνέθεσαν § 5/36.13): who are 'they'? The choice is between the Aeolic poets (οἱ Αἰολεῖς) of § 3/35.22–3 and an unspecified 'the poets who use ionic *a maiore* metre'. The former alternative is favoured by the exact parallelism between the sentence in question and that in which the Aeolic poets are mentioned: τὰ δὲ τρίμετρα ἀκατάληκτα::καὶ τετράμετρα δὲ ἀκατάληκτα; διχῶς συνέθεσαν::διαφόρως συνέθεσαν, but (1) the intervention of the Sotadeion in § 4 tends to sever the connection and (2) the explanation at 36.15–6 below of the name Aiolicon for one variety of the tetrameters in question 'because Sappho used it frequently' is deprived of its force if all the acatalect tetrameters we are going to deal with have an equal right to be called Aeolic, and in addition to being hopelessly inadequate as an explanation becomes a *non sequitur*.

**frequently** (πολλῶ 36.15): according to PAGE, *Sappho and Alcaeus*, p.319, 'The fourth book (of Sappho) is believed to have consisted of poems in (this) metre, marked off in distichs'. We have a stretch of four lines in fr. 81(b). As to the construction, πολλῶ is predicative with ἐχρήσατο + dative object. For the singular number of πολὺς used in this sense cf. xii.5/39.16, p.110 below.

**observed** (παρατηρεῖν 36.19): cf. above i.3/2.16 on p.33 w. note on p.36 s.v. 'observe'. For this term as expressive of an empirical attitude and in particular of a disinclination to rely on analogy see METTE, *Parateresis*, esp. pp.32–4 and 45–55.

**alternately** (ἐναλλάξ 36.23): this alternation might have suggested to H. that the alleged tetrameters are in fact repetitions of the metron called choriambic enoplian A by DALE p.136 with n.3, and hagesichorean by WEST p.30 n.3. In his own examples from Sappho word-end is compatible with this analysis; the hiatus between ὦρα and ἐγὼ in the second distich actually favours it, but hiatus, unlike word-end, is not among the criteria for the demarcation of metra known to H.

units are specifically mentioned below, § 5/37.3, and of the fact that A.Q. restricts them to the even-numbered places (i.27/50.9–10, p.108 below); on the other hand it appears that the trochaic of seven time-units too is found in the Sotadeion, at least in its first two places for syzygies: WEST p.144.

<sup>5</sup> This is indeed most likely in view of the fact that trochaic syzygies of seven time-

A.Q. i.27/50.4–13

- 5 Of the ionic (metra) that *a maiore* is composed by means of a spondee and a pyrrhic, but in the first dipody it often turns the spondee into an iambus, in every size of metron. From a dimeter it continues up to a tetrameter; and it admits the species of the catalexeis. At the odd-numbered place it  
10 admits a pure trochaic dipody and at the even-numbered (place) a seven time-unit (trochaic dipody) as well, and often, too, it employs the molossus, contracting its short (syllables) into a long, or (it employs) an iambic syzygy of five and of six syllables, resolving its long (syllables) into short (syllables).

ad A.Q. i.27/50.4–13

**iambic** (ιαμβικὴν 50.12) syzygies of five syllables are – – – – – and – – – – –. These are not found in the varieties of ionic *a maiore* metra listed by H., and they are among the few varieties of syzygies which are *not* accommodated by the Sotadeion as analysed by WEST p.144. In my opinion the text is corrupt: for ‘iambic’ should be read ‘ionic’. Ionic syzygies of five syllables are – – – – – and – – – – –, i.e. precisely those syzygies which are mentioned by H. (xi.4/36.9–11), but which are not accounted for by A.Q.’ preceding statements (that ‘out of tribrachys and trochaeus’, H. xi.4/36.9–10, must be analysed as a resolution of a trochaic syzygy). This reading greatly increases the coherence of the paragraph: after the standard phrase about the sizes in which the metre comes A.Q. deals first with the alternative dipodies from a different metre which are found in it, then with the forms it may assume itself, by the processes of contraction and resolution respectively; as the phrase ‘resolving its longs into shorts’ neatly balances the phrase ‘contracting its shorts into a long’, so ‘an ionic syzygy of five and of six syllables’ balances ‘the molossus’, which could be described as ‘the ionic foot of three syllables’. (The presence of the definite article in the one case and its absence in the other are of course explained by the fact that the basic ionic foot has only one contracted form, but three resolved forms). The error was the more easily committed as the iambus had been mentioned earlier in the same paragraph (50.6).

H. xii(.1–5)/37.8–39.22

*Ionic a minore (metre)*

- 10 The ionic *a minore* (metre) is not only composed pure, but it is also composed admixed to the trochaic [dipodies] (syzygies) in such a way that the (ionic syzygy) before the trochaic (syzygy) always becomes a (syzygy) of five time-units, that is to say a third paeonic (syzygy), and that the trochaic (syzygy) whenever it is placed before the ionic (*a minore* syzygy)  
15 becomes a [trochaic] (syzygy) of seven time-units, the so-called second epitrite. But sometimes the third paeonic (syzygy) is contracted into a palimbaccheius and the first foot of the trochaic (syzygy) following (it) is resolved into a tribrachys; also the molossi fall in at the odd-numbered  
20 places in the ionic *a minore* (metra), just as (they do) at the even-numbered (places) in the (ionic metra) *a maiore*.

(§ 2) Entire songs too have been written as ionic, as by Alcman (46 P.)

p.38 Ἑκατὸν μὲν Διὸς υἱὸν τάδε Μῶσαι κροκόπεπλοι

and by Sappho (135 L.-P.)

τί με Πανδίωνις ὠραννὰ χελιδών

and many by Alcaeus, as also the following (10 B.1 L.-P.)

5 ἔμε δειλάν, ἔμε πᾶσαν κακοτάτων πεδέχουσιν.

(§ 3) Of the sizes in the (ionic *a minore*) metre that worthiest of mention is the catalectic tetrameter, such as this by the tragic poet Phrynichus (14 S.)

10 τό γε μὴν ξεινία δούσαις, λόγος ὥσπερ λέγεται,  
ὀλέσαι, κάποτεμειν ὀξεί χαλκῷ κεφαλάν

and in the comic poet Phrynichus (70 K.)

ἃ δ' ἀνάγκα' σθ' ἱερεῦσιν καθαρεύειν φράσσομεν.

- Now this is called both galliambic and metroiac [and anacloemenon]—and  
15 later it was called anacloemenon (as well)—because the later (poets) have with this metron written many things to the mother of the gods (in which in addition to the pure (ionic *a minore* metra) they also use the (ionic *a minore* metra) containing the third paeons and a palimbaccheius and the

trochaic (syzygies) indifferently), as these often repeated examples too make plain, (1030 P.)

<sup>p 39</sup> Γαλλαῖ μῆτρὸς ὀρείης φιλόθυρσοι δρομάδες,  
αἷς ἔντεα παταγεῖται καὶ χάλκεα κρόταλα.

(§ 4) With the brachycatalect (tetrameter) too Anacreon has composed entire songs: (413 P.)

<sup>5</sup> μεγάλῳ δηῦτέ μ' ἔρωσ' ἔκοψεν ὥστε χαλκεὺς  
πελέκει, χριμερῇ δ' ἔλουσεν ἐν χαράδρῃ.

Of the trimeters the acatalect (one is) (Sappho 134 L.-P.)

†ζαελεξάμαν ὄναρ Κυπρογενήα

<sup>10</sup> in Sappho, but in Anacreon it has a different form (441 a P.)

ἄπό μοι θανεῖν γένοιτ' οὐ γάρ ἄν ἄλλῃ  
λύσις ἐκ πόνων γένοιτ' οὐδ' αὖ τῶνδε

and the catalectic (trimeter is) (Anacr. 411 b P.)

Διονύσου σαῦλαι βάσσαριδες.

<sup>15</sup> (§ 5) The acatalect (dimeter) of the type in anacalasis is frequently occurring in Anacreon (400 P.)

παρὰ δηῦτε Πυθόμανδρον  
κατέδυν ἔρωτα φεύγων

<sup>20</sup> and with the pure hephthemimer Timocreon has composed an entire song (6 P.)

Σικελὸς κομψὸς ἀνὴρ  
ποτὶ τὰν μητέρ' ἔφα.

ad H. xii (.1-5)/37.8-39.22

ionic *a minore* (ἀπ' ἐλάσσονος ἰωνικόν 37.10): H.'s outline in §1 is fuller than that in A.Q. without anywhere conflicting with it. It fits the material provided

by H. himself, but that the molossus, restricted to the odd-numbered places according to § 1/37.19-20, turns up at the even-numbered place in the catalectic trimeter of § 4/39.13-4. Cf. below on 37.19 s.v. 'odd-numbered'.

*a minore* (ἀπ' ἐλάσσονος 37.10), i.e., presumably, beginning with the lesser foot, i.e., the pyrrhic. Cf. above p.105 on H. xi.1/35.3 s.v. '*a maiore*'.

[*dipodies*] ([διποδίας] 37.12) is deleted by Consbruch. Although the term is not inapplicable H. always has 'syzygy' (συζυγία) except in one paragraph where (iv.3/13.18-14.3) the *dipody* or 'double foot' is twice opposed to the *pous* or foot. Besides, in contexts such as this H. tends to do without the noun altogether, cf. the exactly parallel xi.1/35.4, and ix.1/29.4, x.1/31.20.

*always* (ἀεί 37.13) is overstating the case; exceptions are Aesch. *Prom.* 399 and Ar.*Ran.* 328, 330, 336, 345.

*of five time-units* (πεντάσημον 37.13), so as to avoid, as A.Q. i.27/50.16 has it, a succession of three long syllables, sc. belonging to two syzygies of different metrical genres; for an unbroken series of long syllables obscures the structure of the verse.

*of seven time-units* (ἐπτάσημον 37.15), presumably, on the analogy of A.Q. i.27/50.16 (see last note), to avoid a succession of three short syllables belonging to two syzygies of different genres; cf., however, note below on 37.16-7 s.v. 'sometimes...and'.

*of seven time-units...second epitrite* (ἐπτάσημον...δεύτερον ἐπίτριτον 37.15-6): i.e. ending on two longs just like the ionic syzygy which follows it. This obviously strengthens the unity of the allegedly mixed metron, and prevents a succession of three short syllables.

*sometimes...and* (ἔσθ' ὅτε...δέ 37.16-7): 'and' correlates the following clause with the preceding clause which has μέν (37.16). The Greek phrase translated 'sometimes' (ἔσθ' ὅτε 37.16) is etymologically not an adverbial adjunct but a sentence operator ('there is a time when') governing, in the case before us, one complex sentence, and I think it still implies, especially in combination with μέν...δέ and with 'following' (ἐπιφερομένης), that the licences described in the two clauses of this sentence go together. (Contrast xi. 5/37.1-4, where the same phrase is used not before but within the μέν and δέ clauses.) The result, however, is that the sentence points to the occurrence, in this metrical context, of a succession of four short syllables, and this, in the absence of examples, is hard to accept.

*odd-numbered* (περιττῶν 37.19): see above on 37.10 s.v. 'ionic *a minore*'. It is not hard to understand that it is aesthetically preferable to have the molossus with its three long syllables tacked on to the 'pure' ionic syzygy at the side of its short rather than of its two long syllables, so as to avoid a succession of five long syllables, yet there is an exception among H.'s examples at 39.14—unless αὐ there represents two distinct vowels, effecting not a molossus but a 'pure' ionic *a minore* syzygy. Besides, it is theoretically possible to have a molossus at an odd-numbered place following an *ion a min* syzygy, just as in *ion a mai* a molossus at an even-numbered place preceding a pure *ion a mai* syzygy is actually attested in ps.-Sotades 8, vs. 7, quoted by WEST p.144. This leaves us without any good reason for the restriction here ascribed to the occurrence of molossi in the ionic

metres, and may teach us to consider the suggestion of Professor C.J. RUIJGH that this restriction was simply conceived on the analogy of that on the occurrence of spondees in the iambic and trochaic metres.

**entire songs** (ὅλα ᾠσματα § 2/37.22): the statement is less trivial than it might seem to be, for the reference is not to the Hellenistic custom of using κατὰ στίχον such cola as were found in older strophic verse: ᾠσματα 'songs' are always in H.'s *E.* compositions of the fifth century and earlier, the latest poets mentioned as having composed them being Timocreon (this chapter § 5/39.19, p.110 above) and Bacchylides (xiii.7/42.24), the latter in a context closely analogous to the present one, cf. notes pp.122–3 below on xiii.7/42.23 s.vv. 'entire songs too' and 'cretic', and cf. *Index* s.v. ᾠσμα.

**galliambic** . . . **because** (γαλλιαμβικόν . . . διὰ 3/38.13–5): in what follows, the first component of the name is explained; the second component may be related to the iambic metre or to ἱαμβος 'lambpon' (LSJ s.v., III.1): Choeroboscus tells us that 'the Galloi, i.e. catamites, lampooned (ἱαμβίζειν) and celebrated Rhea in the market-place' (ad 38.13, p.246. 1–2).

**metroiac** (μητρῴακόν 38.13) in Greek is simply an adjective derived from Μήτηρ 'Mother', cf. H.'s example at 39.1 below, or more precisely from μητρῶς, itself an adjective derived from μήτηρ that is in particular applied (both in combination with certain nouns and without any noun, used substantively in different genders and numbers) to things, in this case presumably songs (Μητρῶα μέλη D.H.2.19), pertaining to the divine 'Mother'. Cf. LSJ s.v. μητρῶς, II.

**anacloemenon** (ἀνακλώμενον 38.14–5): the comments on this term offered by the scholiasts (cf. CONSRUCH's *index* s.v.) are either speculative or tautological or both, and what they purport to explain is not the galliambic but the very different 'anacloemenon type' (ἀνακλώμενον χαρακτήρα 39.15–6) of the dimeter in § 5 of the same chapter, q.v. The author of the first note in Sch. A ad 38.14 (147.24–7) fearlessly cuts the Gordian knot by denying that the catalectic tetrameters quoted 38.9–12 are anacloemenon, adding 'but perhaps the reference is to those which follow', i.e., presumably, those quoted 39.1–2. This however does not appreciably affect the problem, let alone diminish it.

**the later (poets)** (τοὺς νεωτέρους 38.15) is still a strictly relative term deriving its denotation from its context in every instance. Here, later than the 5<sup>th</sup> century Phrynichi; below, xv.6–7/49.19–24, opposed to Archilochus and including the 5<sup>th</sup> century Cratinus; xv.8/49.25–50.13 likewise opposed to Archilochus and including Callimachus and Cratinus.

**indifferently** (ἀδιαφόρως 38.18) might just possibly qualify 'the trochaic (syzygies)' (τὰς τροχαϊκὰς) only, i.e., 'whether of six or of seven time-units', (cf. § 1/37.15), and 'whether or not with their first foot resolved into a tribrachys' (cf. § 1/37.18). It makes—literally—more sense, however, to take it as applying to all three varieties mentioned and to interpret it as 'no matter what shape the syzygies on either side of the third pacon/palimbaccheius/trochaic syzygy in question may assume', i.e. as denying, for the galliambic, the three interrelations between successive syzygies indicated in § 1: (1) ionic before trochaic has five time-units (37.12–3), (2) trochaic before ionic has seven time-units (37.14–6),

and (3) trochaic after palimbaccheius has first foot (or as we should say, first long or first element) resolved (37.16–8). This interpretation has the additional advantage of providing a ground for H.'s repeating all these licences out of § 1: conditional licences of ionic *a minore* in general, they can be used without any restraints in the galliambic species. Against this interpretation it may be argued that grammatical concinnity makes palimbaccheius and trochaic (syzygies) (παλιμβάκχειον καὶ τὰς τροχαϊκὰς 38.17–8) objects not of 'use' (παραλαμβάνουσι 38.18) but of 'containing' (ἔχοντα 38.17)—cf. the phrase 'in addition to the pure' (πρὸς τὰ καθαρὰ 38.19): neuter, therefore doubtless of *metra* as the object of 'use'—so that H. should be referring to variation between *metra* in a series, not between syzygies within one metron; but this would make the adverb 'indifferently', and indeed the entire parenthesis, wholly dispensable.

Two more considerations may be admissible as circumstantial evidence, or at least as οὐκ ἀντιμαρτύρησις: (1) the great 'tolerance' or flexibility here ascribed to the galliambic does not threaten its recognizable identity so long as diaeresis is observed as scrupulously as it is in H.'s five examples: only one trespass at the beginning of 39.1; (2) H. repeats at least (cf. below on 39.2 αἰς ἔντεα) one licence from § 1 which he does not exemplify: the trochaic syzygies (τὰς τροχαϊκὰς 38.18), but omits one that is in his examples: the molossus (in § 1/37.19; in his example at 39.1). I submit that this becomes less disturbing as we attribute a wider reference to 'indifferently' (ἀδιαφόρως 38.18), suggesting a general 'permissiveness' about the galliambic metron—which may not be disagreeable to the goddess and her catamites (κιναιδούς Choeroboscus 246.1), as it certainly is not at odds with the reputation, or rather, the emotional value of the ionic metre in general.

**often-repeated** (πολυθρόλητα 38.19), cf. below, xiii.2/40.17 on p.116: 'often repeated' or 'much discussed' (more often than not with the connotation '—ad nauseam'), presumably by different earlier authors or lecturers on metre, as stock examples. The word may secondarily be used to refer not to what is repeatedly spoken, but to what is repeatedly spoken *of*, as it is in fact used in xiii.2/40.17.

**make plain** (δηλοῖ 38.20): do these examples make plain that the metron is used for this cult, or that it admits these particular licences, or both? The first certainly, the second, to us, not at first sight, for the molossi are instances of a licence which was not mentioned in this context, cf. above (towards the end of the note on 38.18 s.v. 'indifferently'). It must be recalled, however, that according to H. in his chapter on synecphonesis (ii.2–3/p. 9 from line 2) two short syllables consisting of vowels with no consonant between them may be used either for one long or for one short syllable; his only example of the latter outside epic and elegiac contexts is actually ionic, if not *a minore* (ii.3/9.8, above p.49). It is just possible, then, that H. meant the second of the following verses (39.2) to exemplify (twice) the palimbaccheius of 38.17–8 above; it is also possible, as WESTPHAL (see CONSRUCH's apparatus) suggests, that the anomalies were found in the verses which followed those quoted here and which H. felt could be taken for granted in the present abstract as being πολυθρόλητα (cf. preceding note), a suggestion that can neither be proved nor disproved until these verses in fact come to light. But neither possibility is convincing.

χαράδρη (§ 4/39.6): H.'s §§ on muta cum liquida in the present outline of his teaching (i.7–9/5.13–7.14, above p.42–4 with notes p.44–5) are not sufficiently specific to decide whether he thought -ᾱδρ- a possible scansion for Anacreon.

**different** (ἐτέρως § 4/39.9): it is not clear in what way. We could count the first two short syllables of Sappho 134 by synecphoresis as one long syllable, and the first syllable of Κυπρογενῆα in virtue of muta cum liquida as short, but there is no inducement to do so. It is not much good to assume that the fragment is so corrupt as to have radically changed its metrical shape, nor would it help to construe the sentence, with or without a καί inserted between the two lines quoted from Anacreon, so as to point to a difference between these, for they are with the exception of the indifferent last syllable metrically as identical as identical can be. VON WILAMOWITZ placed the words ἐτέρως ἐσχημάτισται '(it) has a different form' after τὸ δὲ καταληκτικόν '(and/but) the catalectic' in line 13 below; the relevant differences thus would be (1) the absence of anacalasis in the customary sense of § 5/39.15–6, and perhaps (2) the doubtful contraction into a molossus for which cf. p.111 s. above on 37.19 s.v. 'odd-numbered'. As Professor C.M.J. SICKING suggests, it is also possible to place the disputed words after 'the acatalect' (τὸ μὲν ἀκατάληκτον) in line 7 above, in which case the relevant differences come to be (1) the different place of the anacalasis, and (2) the absence of trochaic syzygies. As far as I can see there is little to choose between the two possibilities; to my mind a minor objection to both of them would be that the removal of the phrase at issue from lines 13–4 leaves the formal variation in what remains of line 13 (Sappho with the article but without μὲν, Anacreon without the article and with δέ) unaccounted for.

**the type in anacalasis** (τὸν ἀνακλῶμενον χαρακτήρα § 5/39.15–6) is just what is nowadays still understood by anacalasis, i.e. the modification by which -- --, -- -- becomes -- -- -- --.

The term ἀνακλῶμενον has not been satisfactorily explained; the word can mean 'bent back', perhaps 'bent over backwards', suggesting that after its third syllable the metron does not run its course but (twice) returns to or repeats the preceding sequence of a short and a long syllable. It may be relevant to note that the simple verb is used of a 'broken' rhythm (ῥυθμὸς κεκλωμένος) by Longinus 41.1.1.—Cf. above, p.112 on 38.14–5 s.v. 'anaclophenon'.

**hepthemimer** (ἑφθημιμερεῖ 39.19): cf. p.100 above on 32.5 s.v. 'penthemimer', and p.100 s. on 32.9 s.v. 'hepthemimer'.

A.Q. i.27/50.13–9

The (ionic metre) *a minore* is measured by the foot of the same name and  
 15 often by the ditrochaeus too. When we use the latter we make the dipody before it a third paeon, in order that the poem may not become stiff by the succession of three long (syllables). It also admits the species of the catalexis, and it achieves variety by contracting its short (syllables) into long and resolving its long (syllables) into short.

ad A.Q. i.27/50.13–9

**stiff** (σκληρόν 50.16–7) is, I think, the most relevant connotation of the Greek word, which in this sense is opposed to ὑγρόν. A succession of long syllables, presenting a homogeneous, massive lump, makes the poem intractable and unyielding in that it resists the imposition of a metrical structure—not in the analysis but in the perception of the metron. Contrast the use of ὑγρά by S.E. M. i.100 (26.20 Mau) for the vowels α, ι and υ as a synonym of δίχρονα 'of two quantities, sometimes long and sometimes short' (δίχρονα in this sense A.Q. i.20/41.11, quoted p.31 above on H. i.1/1.5 s.v. '(always) short')—models of adaptability, these.

**variety** (ποικίλλεται 50.18), apparently valued as an asset, may seem to be hardly compatible with the quality of being σκληρόν (cf. preceding note), yet both effects allegedly follow from a succession of three long syllables. It must be borne in mind, however, that the σκληρότης has to do with the recognizability of the metron, which is not at stake when a series of long syllables occurs as a result of contraction into a molossus within a purely ionic context, but only when the admixture of alien syzygies is involved—in other words, when a homogeneous block obscures a heterogeneous pattern.

Even so it cannot well be maintained that resolution and contraction make for much variation *within* an ionic metron, yielding as they do long stretches of at least four short and of at least five long syllables in a row respectively; the variety intended is no doubt in *external* responsion, residing in differences between successive metra.



H. xiii(.1-8)/40.1-43.6

*Paemonic (metre)*

The paeonic (metre) has three species, the cretic, the baccheiac, and the palimbaccheiac (species); also, this is unfit for the composition of sung verse, but the cretic (species is) fit (for this); it also allows the resolutions into the so-called paeons; and also, it is called cretic by the poets themselves, just as by Cratinus in *Trophonius*: 'Now then, Muse, stir up a cretic song',

10 ἔγειρε δὴ νῦν, μοῦσα, κρητικὸν μέλος

and then he continues with (237 K.-A.)

χαῖρε δὴ, μοῦσα· χρόνιά μὲν ἤκεις, ὁμῶς δ'  
ἤλθες οὐ πρὶν γε δεῖν, ἴσθι σαφέες· ἄλλ' ὅπως.

15 (§ 2) Some of the poets contrive to use the so-called first paeons, with the exception of the last place, for which they use the cretic (foot). This, for one thing, is how they compose the often-cited tetrameter, examples of which from Aristophanes' *Georgoi* (are) (112 K.-A.)

20 ὦ πόλι φίλῃ Κέκροπος, αὐτοφυῆς Ἀττικῇ,  
χαῖρε λιπαρὸν δάπεδον, οὐθαρ ἀγαθῆς χθονός.

p.41 Aristophanes has used it both in other plays and in *Wasps*, (1275)

ὦ μακάρι· Ἀυτόμενες ὥς σε μακαρίζομεν

and Eupolis in *Kolakes* (160 K.)

5 φημι δὲ βροτοῖσι πολὺ πλεῖστα παρέχειν ἔγω·  
καὶ πολὺ μέγιστ' ἀγαθὰ ταῦτα δ' ἀποδειξομέν.

(§ 3) Yet in his *Georgoi* Aristophanes (somewhere) made the fourth paeon in the place of the first, failing to observe the first †observation, (113 K.-A.)

10 ἐν ἀγορᾷ δ' αὖ πλάτανον εὐ διαφυτεύσομεν

and in the second *Thesmophoriazousai* he often in the middle of his tetra-

meters used cretics as well, (348 K.-A.)

15 μῆτε Μούσας ἀνακαλεῖν ἑλικοβοστρυχοῦς  
μῆτε χάριτας βοᾶν εἰς χορὸν Ὀλυμπίας·  
ἐνθάδε γάρ εἰσιν, ὥς φησιν ὁ διδάσκαλος.

And Simias in some poems contrived to use a majority of cretics, (13 CA p.113)

20 μᾶτερ ὦ ποντία κλυθὶ νυμφᾶν ἄβραν  
Δῶρι, κυμοκτύπων ἦραν· ἄλιων μυχῶν

and again (14 CA p.113)

σοὶ μὲν εὐιππὸς εὐπῶλος ἐγγέσπαλος  
δῶκεν αἰχμάν· Ἐνυάλιος εὐσκοπὸν ἔχειν

25 (§ 4) and one poem he contrived to compose so as to use, by resolving both of the long (syllables) on either side of the cretic (foot), the (foot) out of p.42 five short (syllables), with the exception of the last (place), at which he uses the fourth paeon—and sometimes he has used (this) at the last (place) but one as well—(15 CA p.114)

σε ποτε Διὸς ἀνὰ πύματα νεαρὲ κόρε νεβροχίτων

5 and some compose the tetrameter in yet another way so that there are three of the so-called fourth paeons and then as last (foot) the cretic, (fr.lyr.ad. 107 PLG III)

θυμελικὰν ἴθι μάκαρ φιλοφρόνως εἰς ἔριν.

(§ 5) Now this (same) manner which we said they have used continuously 10 for the tetrameter, so that the three first paeons are followed by a cretic, was used for the pentameter too by the comic poet Theopompus in *Paides*, from which it is also called Theopompeion (38 K.),

πάντ' ἀγαθὰ δὴ γέγονεν ἀνδράσιν ἐμῆς ἀπὸ συνουσίας.

15 (§ 6) And the metre is even capable of continuing up to the hexameter because it does not (thereby) exceed the (size) of thirty time-units; and so (there) can be a catalectic hexameter, that which is called . . . that of Alcman out of amphimacers only (58 P.)

20 Ἀφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ἐρώς οἷα (παῖς) παῖσδε

ἄκρ' ἐπ' ἄνθη καβαίνων, ἃ μὴ μοι θίγῃς, τῷ κυπαρίσκῳ.

(§ 7) But let it be plain that entire songs too are composed as cretic, just as in Bacchylides too (16 M.)

25 ὦ Περικλεῖτῃ δ᾽ ἄλ' ἀγνοήσῃν μὲν οὐ σ' ἔλπομαι.

p.43 (§ 8) But the baccheiac (species) is rare, so that even if it does sometimes fall in somewhere it is found over a short (extent only), as (Aesch. 23 R.)

ὁ ταῦρος δ' ἔοικεν κυρτίζειν ἴτιν' ἀρχάν  
φθάσαντος δ' ἐπ' ἔργοις προπηδῆσεται νινῆ.

5 So much about the nine (metra) of a single species and of similar species.

ad H. xiii(1-8)/40.1-43.6

**paeonic** (παιωνικόν 40.3): it appears from this paragraph that the paeonic metrical genre comprises all the feet of five time-units (πεντάχρονοι in the catalogue of feet, iii.2,3/11.10,19); its three species which are to be mentioned presently clearly derive from the feet of *three* syllables (τρισύλλαβοι iii.2/11.2; 11-4) among those of five time-units, yet it is named after the feet of *four* syllables (τετρασύλλαβοι iii.3/11.16; 19-25) and five time-units. These feet of four syllables could be regarded as resolutions of those of three syllables: the 2nd paeon as a resolved baccheius, the 3rd paeon as a resolved palimbaccheius; the 1st paeon as a resolution either of the palimbaccheius or of the cretic and the 4th paeon either of the baccheius or of the cretic; or, vice versa, the three-syllable feet could be regarded as contractions of the corresponding four-syllable feet—there is no question of the priority of either class.

Now it turns out that all the paeons actually found in paeonic metra dealt with in this chapter, are either 1st or 4th paeons; and, with the single exception of Simias' *tour de force* in §4, these all occur in the immediate context of, i.e. within the same line as, cretics: most of the chapter is in fact a statement of the varying proportions between each of these two classes of paeons on the one hand and cretics on the other hand, in different texts. This indicates that the 1st and 4th paeons should be considered as being in a relation of contraction and resolution not to the palimbaccheius and the baccheius respectively, but to the cretic foot both of them; and this implies that the whole chapter but for the last § (8, p.43.1-6) is devoted to the cretic species.

So what has become of the other two paeons and paeonic species? We here meet with a discrepancy between the neat theoretical symmetry underlying H.'s classification, and poetic practice as H. observed it. The baccheiac species duly gets its paragraph, which, however, offers examples of pure baccheii only; the resolved form which cannot be related to any other species of paeonic metre, the

2nd paeon, is in fact not found among baccheii but, in H.'s terminology, in the context of ionic *a maiore* metre, H. xi.5/36.19-37.7. Similarly that paeon which must be related to the palimbaccheiac species of paeonic metre, the 3rd paeon, is found in ionic *a minore* metre, in H. xii.1/37.13,16, § 3/38.17, but now the same goes for the contracted form, the palimbaccheius, mentioned in the same §§ at 37.17 and 38.17-8: the palimbaccheiac species of paeonic metre appears to be a pure pencil-and-paper construct, introduced to satisfy an aesthetic predilection for symmetry.

**species** (εἶδη 40.3) is the meaning of the word εἶδος which applies to all instances in the *E.* and the account of metre in A.Q.; for a qualification see p.146 below, on xv.3/48.8 s.v. Its traditional opposite γένος is not found in either text. For different uses of the word in metrical contexts see *Index* s.v.

On the analogy of the preceding chapters we might have expected (1) a cretic genre ---, and (2) a baccheiac genre --- and (3) a palimbaccheiac genre --- balancing each other as *tr*--- balanced *ia*---, *anap*--- *da*---, *antis*p--- *cho*---, and ion *a mai*---- ion *a min*----. The reason for subsuming these as species under one genre may have been provided by the empirical facts of the rarity of the baccheiac species reported in § 8 below and of the absence of an actual palimbaccheiac species; it does not appear from § 8 that H. paid any attention to the fact that baccheiac and cretic feet were in fact combined within a colon.

**this** (ὅ 40.4) stands for a Greek relative which could refer back either (a) to the palimbaccheiac species immediately preceding, or (b) to the paeonic genre as a whole. If (a), then the second of the three species, the baccheiac, is left without any comment on its suitability for poetic composition except that implied in § 8 'rare, so that even if it does sometimes fall in somewhere it is found over a short (extent only)': apparently it is not absolutely unsuitable, such as the palimbaccheiac species, for it does occur; yet it is not particularly suitable either, as the cretic species is, for baccheiac lines are few and far between. Thus H. would not remark on its aptness because its aptness is not remarkable. If the relative clause applies (b) to the paeonic genre as a whole, then there is a false opposition between this genre and one of its species. This is perhaps excusable in a text which is of its very nature elliptic; what turns the scale in favour of (a) in my view is the great distance between μὲν (40.3) and δέ (40.6) marking the first two main clauses of the period with the paeonic (genre) for subject; the delay before δέ becomes hard to motivate if the intervening subordinate clause 'also, this...suitable' (ὅ καὶ...ἐπιτήδειον 40.4-6) has the same subject.

**cretic** (κρητικόν 40.3-4,5): the cretic foot and metron, just like the ionic, are named with one and the same adjective; this explains why, when referring specifically to *pure* cretic feet, H. sometimes calls them by the transparently clear name of ἀμφίμακροι, 'long on both sides'; in this ch. § 6/42.18. This word, however, is used as a noun only, and in § 7 songs in amphimacers are called ἄσματα κρητικά at 42.23.

**palimbaccheiac** (παλιμβακχειακόν 40.4): cf. above, on 40.3 s.v. 'paeonic'; and for the demands of symmetry cf. p.98 above, on x.1/31.16 s.v. 'antispastic'.

**unfit** (ἀνεπιτήδειον 40.5): it may very well be that the lack of fitness is simply,

in true scholiasts' fashion, inferred from the observation that sequences of palimbaccheii do not in fact occur. Yet if one compares H. xi.1/35.6 'because it is unbecoming for the ionic (*a maiore* syzygy) to be at the end' (p.104 above, with note p.106) and A.Q. i.27/50.28–9 'because of the becomingness of the long (syllable) for a pause' (p.125 below, with note p.126 s.v. 'for') one may suspect that the Greek metricians would have questioned a metron *ending* in a palimbaccheius even on *a priori* grounds. In any case the alleged unfitness has to explain why no more is heard of the species, just as the fitness of the cretic explains why so much attention is paid to *that* species.

**the composition of sung verse** (μελοποιϊαν 40.5): we are not to infer that H. is concerned with the actual composition of verse to be sung, but only that he is aware that many of the metra dealt with in the last chapters from ix onwards actually have their origin in a segment of verse composed for singing; cf. MAAS § 15/p.11, and for the terms μέλος, μελοποιός &c. as used by Alexandrian grammarians cf. PFEIFFER pp.182–3; above, *Argument* 3 p.6 s. If the palimbaccheiac species is unfit for this type of composition it is presumably unfit for versification in general; there is no suggestion of any other type of composition which it is fit for, and I think we here have H.'s way of admitting that the species—as opposed to occasional sequences of the form of a palimbaccheius occurring in the context of a different metre—is fictitious.

**it (allows)** (δέχεται δέ 40.6): the particle δέ, answering μέν in the predicate 'has three species' (εἶδη μὲν ἔχει τρία 40.3) above, signifies that the sentence has returned to its original subject 'the paeonic (metre)' (τὸ παιωνικόν 40.3).

**contrive** (ἐπιτήδεύουσι § 2/40.14) in my translation represents a Greek verb found in H. four times, of which three times in the present chapter (ix.3/30.6; again below, § 3/41.17 and § 4/41.24), and visibly related to the adjective ἐπιτήδειος and its negative ἀνεπιτήδειος found only in this chapter (§ 1/40.5–6, translated '(un)fit'). The verb is used, with the infinitive complements 'to use' (παραλαμβάνειν here, § 3/41.18) and 'to compose' (συνθεῖναι § 4/41.24; and ποιῆσαι ix.3/30.7), when a poet is treating a place in the metrical scheme which admits of variation consistently in the same way in every single metron; in other words, when he is voluntarily restricting his own liberty in *metricis*, instead of allowing expediency to decide whether he will avail himself of a metrical licence or not. It is relevant to compare the beginning of § 5 below, where the present sentence is paraphrased by means of the words τρόπῳ συνεχῶς κεχρησθαι (42.8, translated 'have used . . . manner . . . continuously'), but the adverb συνεχῶς is itself ambiguous, cf. p.66 above on v.1/16.1.

**cretic** (κρητικόν 40.16): both the first-paeonic metre here and the fourth-paeonic metre below (§ 4/42.4–7) regularly end in an unresolved cretic foot, thereby presumably safeguarding their identity, and confirming that the cretic is indeed basic to the species named after it. In fact the only acatalect metra given in this chapter as belonging to this species which do not end in a cretic, both of them from the virtuoso Simias, are the one quoted § 3/41.23 from a context in which the cretic foot is much in evidence, and the *tour de force* of § 4/42.3 consisting of nineteen successive short syllables and one long, where recognizability has to depend, within the scope of one line, on word-end anyway.

**often-cited** (πολυθρύλητον 40.17): cf. p.113 above, on xii.3/38.19 s.v. 'often-repeated'.

**yet** (ὅμως § 3/41.7) continues and qualifies 'for one thing' (γούν 2/40.17): the 'often-cited' tetrameter is not the only one.

**(somewhere)** (⟨που⟩ § 3/41.7) in the play, presumably, not somewhere in the verse. The insertion does not strike me as being indispensable.

**observation** (παρατήρημα 41.9) is not much more unsatisfactory than WIS-SOWA's 'example' (παράδειγμα) and even VON WILAMOWITZ' 'practice', 'use', 'habit' (ἐπιτήδευμα). I suspect that 'observe' (τηρήσας 41.8) may also be involved in the corruption; in any case H. offers no parallel for the simple verb, although the compound παρατηρεῖν does occur at i.3/2.16 and at xi.5/36.19, with the student of metre rather than the poet for its subject. Should we desire to make sense of the text as it stands and look for something which is elsewhere, but not in the verse to be quoted, 'observed' in some sense, it may be relevant to note that in no other metron quoted, not even in those from Simias, do we find a first and a fourth paeon within one and the same line; and, moreover, that they are not in this metron divided by a cretic as a 'neutral' factor, a contraction common to them. Unfortunately there is no evidence of any restrictions on such combinations in H.'s theory; all the same the word πολυθρύλητον translated 'often-cited' (§ 2/40.17, above p.116; cf. above p.113, note on xii.3/38.19) proves that there was by H.'s time a body of lore upon the subject. It is not more speculative, however, to regard the entire phrase 'failing to observe the first observation' (οὐ τηρήσας τὸ πρῶτον παρατήρημα 41.8–9) as a gloss, perhaps called forth by the word 'yet' (ὅμως 41.7).

**on either side** (ἐκατέρωθεν § 4/41.25), i.e., the long syllable with which the cretic foot begins and that with which it ends.

**the (foot)** (τόν 41.25): although πόδα 'foot' is the only masculine noun which can be understood, it should be noted that a magnitude of five syllables would normally count as a syzygy for H., who does not consider units of more than four syllables in his chapter on feet. The anomaly might be due to (1) the shortness of the alleged 'foot' in terms of time-units or, what may amount to the same thing, to (2) the circumstance that the foot in question is introduced as a resolution and therefore the equivalent of a regular three syllable foot, or to (3) the fact that a succession of five short syllables is not recognizably a *syzygia*, in the strict sense of pair, of identical or at least related and common feet. Against (3) however it may be argued that the choriambic, antispastic, and ionic syzygies are not 'pairs' in this strict sense either, and that the view that, e.g., *ion a min* is a 'pair' or yoke of pyrrhic and *sp* is not attested in the *E.*, where it is introduced as a foot in its own right (iii.3/11.27–8, and for *antisp.* *ion a mai*, and *cho* 12.1–4, 9–10, above p.53 s.); the explanation (1) is bound to remain speculative in the absence of explicit limits to the number of time-units in any unit of verse measurement smaller than the metron; which leaves (2) as the most likely account. It is relevant to note that 'the cretic' immediately preceding (τοῦ κρητικοῦ 41.25) is without any doubt the cretic *foot*.

we said (ἐφαμεν § 5/42.8) in § 2 above, 40.14–8.

the hexameter (τοῦ εξαμέτρου § 6/42.15) of the paeonic genus is unknown to A.Q. i.27/50.22–3.

of thirty time-units (τριακοντάσημον 42.16) specifies the upper limit for the size of metra which was presupposed by the term 'hypermetric' (ὕπερμέτρω) found in H. vi.2/18.20 (above, p.70 with note on p.72 s.). WESTPHAL points out (p.185<sup>3</sup>) that this leaves out of account a catalectic dactylic tetrameter mentioned by A.Q. (i.24/47.27–9, above p.79 with note) as being scanned in syzygies rather than in single feet. This seems to be something of an anomaly even within A.Q.'s own theory—cf. his remarks on the number of time-units going into metra, i.23/46.3–8; unfortunately 46.6 contains a corruption—but one that was unavoidable if A.Q. meant to stick to the perfection of the number six alleged in i.22/45.16 (*Argument* 8 above), and one that metrical scholars after H. had accommodated by taking thirty-two time-units as the upper limit: thus Schol. in Heph. A on v.4/17.13 p.120.1–2, id. on vi.2/18.20 p.123.21–4. On our present passage the same Schol. A. register both doctrines side by side: p.150.22–4.—It may be noted in passing that this clause with its unexplained presuppositions makes it very plain that the *Encheiridion* was not intended to serve as an elementary textbook for self-education, which could never have taken this matter of an upper limit for granted, but more probably, e.g., as a repertory for the kind of data which do not readily stick in the memory. Cf. *Argument* 6, above, p.11 s.

can be (εἴη ἄν 42.17): the potential optative of the verb 'to be'; this mood is slightly unexpected here. I think the sentence comprises, or rather compresses, two statements: (1) the metre can attain the length of a hexameter; therefore there may be a catalectic hexameter; (2) the metron called x is such a catalectic hexameter. It should be noted that A.Q. i.27/50.22–3 (below, p.125) does not acknowledge hexameters in the paeonic genre; as Professor C.J. RUIJGH points out, word-end makes it possible to analyse both of H.'s examples from Alcman as *tetram + dim cat*; perhaps then the slight reservation implied in H.'s use of the potential mood, together with his appeal to the limit of thirty time-units, betrays that he is taking issue with Heliodorus or some other predecessor who implicitly or explicitly denied the possibility of setting these lines down as hexameters, whether 'on the page' or in a descriptive formula.

called... (καλούμενον 42.17): *intercidit nomen* CONSRUCH in app. crit.; I suspect this name was followed by 'such as' or an expression to the same effect (ὡςπερ, οὗ παράδειγμα).

entire songs too (καὶ ὅλα ᾠσματα § 7/42.23) are most naturally opposed to occasional lines of unresolved cretics in the midst of lines containing paeons or even successions of five short syllables. This paragraph would then come as an afterthought in relation to § 3/41.17–23, which dealt with the incidence of cretics in a context in which first-paeonic metre had provided the point of departure at § 2/40.14 and definitely passed from our view only at the beginning of § 4 (41.24); the last section of § 3 could have been mistaken for the author's final

comment on the incidence of unresolved cretic forms in general, which explains his emphatic assertion to the contrary in the words 'let it be (made) plain that' (δεδηλώσθω ὅτι 42.23). What took him back to the subject of cretics were evidently Alcman's lines 'out of amphimacers only' (ἐκ μόνων ἀμφιμάκρων § 6/42.18) quoted immediately before; one might feel tempted to imagine him lecturing and replying to the question of a student who was trying to work out this relation between 'a majority of' (τοὺς πλείστους) at 3/41.17–8 and 'only' (μόνων) at § 6/42.18.

cretic (κρητικά 42.23) does not mean 'of the cretic species', for that would apply to all the paeonic metra treated so far; it means 'of the cretic foot', i.e. is equivalent to 'out of amphimacers only' (ἐκ μόνων ἀμφιμάκρων § 6/42.18) above. Cf. note on § 1/40.3–4,5 s.v. 'cretic'.

ᾄδα (42.25): 'ᾄδα Wilam, ὅ' ἄλλ' codd.' according to CONSRUCH in his apparatus, but what VON WILAMOWITZ actually gives as an 'evidente und im Hephästion kaum als solche zu rechnende Verbesserung' (*GV* 331 n.2) is δῆλ'. A motive for assuming *scriptio plena* at some point in the transmission is that it explains the corruption: from ΔΑΔΑ to ΔΑΛΛΑ.

of a single species (μονοειδῶν § 8/43.5) is said of metra which can be described as a repetition of one and the same syzygy or, in the case of dactylic and of paeonic metre, of one and the same foot, varied only, if at all, (1) by the occurrence of resolved c.q. contracted forms of the foot 'constituting the metre' (ὁ ποὺς ὁ τὸ μέτρον συνιστάς iv.2/13.10–1); (2) by the occurrence of 'their own particular close' (κατάκλειδα... τὴν ἰδίαν ix.1/29.5–7) in the case of catalexis; and (3) by the occurrence, subject to certain conditions, of dactyl, anapaest and spondee in the cases of iambic and of trochaic metre.

and (καὶ 43.5): the simple conjunction without a repetition of the article: does this mean that the phrase 'of a single species and of similar species' as a whole refers to a class of metra to which both of the adjectives apply? We ought to take account of the ambiguity contained in the word *metron*—evidently implied as the subject of the phrase—which was explained above p.59 s. on iv.1/13.3 s.v. 'metra', cf. *Argument* 9, p.15 ss., and 14, p.22 s., above. There are (a) nine metra in the sense of metrical genres which are each of them 'constituted' by and named after one particular foot (ὁ ποὺς ὁ τὸ μέτρον συνιστάς iv.2/13.10–1); then, within these genres, there are (b) species of metra belonging to any one of these genres which may be varied but do not contain components properly belonging to any other of these genres; and there are (c) individual metra which do contain extraneous matter, so to speak, but in such a way as to make up one whole which can still be uncontroversially assigned to the genre of its most distinctive component or components: see the following note. Finally there are (d) metra in which components from different genres occur on a basis of equality. The latter await treatment in the chapters to come; what has been dealt with so far are the two classes formed by the individual metra which can each be assigned to one of the nine genres named after a foot.

It may be noted (1) that there is at least one metron 'of a single species' which has not been treated under the heading of the genre to which its components belong: this is the dactylic *elegeion*, which has come to be called a pentameter. We

shall see that there is at work in the distinction of genres of metra a higher criterion than the nature of their components, which is the manner of their composition; (2) that there are metra 'of a single species' in each of the nine genres discussed so far, but metra 'of similar species' in seven of these only—unless we should have to count the 'limping' (χωλόν 17.2, 18.16) varieties of iambic and of trochaic metre figuring in v.4 and vi.2.<sup>6</sup> This may explain why H. changed the order of the nine metra from that of Heliodorus reproduced by A.Q., putting iambic and trochaic, in which there are only metra of a single species, before dactylic and anapaestic; on the other hand this may just as well have been done in order to remedy the oddness of metra based on feet of two syllables coming between those based on feet of three and of four syllables respectively, though we may feel in that case he might have improved on his predecessor once more by placing paeonic metra, whose species are all based on feet of three syllables and which derives its generic name from a foot numbering fewer time-units than all other feet of four syllables, after anapaestic and before choriambic.

To come back to the conjunction 'and': no *individual* metron can be at once of a single species and of similar species, and to that extent the conjunction connects two adjectives applying to two different classes of metra; all the same, the numeral nine proves that genres of metra, not concrete verses are the underlying subject, and it seems that H. transferred to the genera qualifications properly belonging to the species, in which case the two adjectives *do* largely apply to the same classes of metra—the exception being that the iambic and trochaic genres do not contain metra of similar species but only of a single species, as has been explained.<sup>7</sup>

of similar species (ὁμοιοειδῶν 43.5–6): i.e., presumably, whose components belong to similar species. The term must cover all the metra listed in Hephaestion's chapters v (or effectively vii: see preceding note) to xiii which are not of one single species, e.g. the logaoedics and the choriambics admixed (ἐπίμικτον ix.1/29.4) and antispastics 'mixed up' (ἀναμίσγηται x.1/31.20) with iambic, and ionics admixed with trochaic syzygies. The preceding chapters have not provided any clue as to what the alleged similarity between the component species is supposed to consist in, but it is safe to assume that the metra in question are to be contrasted with those treated in the next chapter, 'on the mixing (of metra) κατ' ἀντιπάθειαν', which may perhaps be paraphrased as the formation of metra out of components belonging to metrical genera which have no natural affinity to each other and tend to resist being combined. If we compare A.Q., who does not

<sup>6</sup> As I do not believe we should, cf. *Argument* 14 above p.23.

<sup>7</sup> Syntactically it would be possible to take the second article τῶν in 43.5 not as anaphoric, i.e. repeating the first and juxtaposing the adjectives with the numeral, but as making the adjectives dependent on the numeral, so that the subject of the preceding chapter would not be τὰ ἐννέα τὰ μονοειδῆ καὶ ὁμοιοειδῆ, but τὰ ἐννέα τῶν μονοειδῶν καὶ ὁμοιοειδῶν. This construction however is out of the question in the present case because the subject to be supplied both with 'nine' and with 'of a single species and of similar species' is *metra*, and it is unlikely in the extreme that this should be understood in the generic sense with the one and in the particular sense with the other.

in so many words speak of ὁμοιοειδῆ, on the subject of metra κατ' ἀντιπάθειαν (i.28/51.7 ss.) we can arrive at the following equations: ἀντιπάθειαν (presumably = being in ἀντιπάθεια) with or to the iambic metre is a necessary consequence of having an οικειότης, i.e. 'being at home with' or '—akin to' the trochaic metre, and vice versa; this οικειότης consists in 'admitting' (ἐπιδέχεται i.26/49.15 or simply δέχεται i.27/50.8) the trochaic and the iambic metre respectively, and this is the equivalent of H.'s 'being composed admixed with' (συντίθεται ἐπίμικτον πρὸς ix.1/29.3–4, xi.1/35.3–5, xii.1/37.11) and 'being mixed up with' (ἀναμίσγηται + dat. x.1/31.20) whichever syzygies apply.

The implications of this passage for the subject of ἀντιπάθεια are dealt with below; for the present it is sufficient to conclude that ὁμοιοειδῆ are metra whose components belong to metrical species which are regularly allied or associated, and that this association may, to go by H. at least, be a quantitative or statistical matter, not necessarily reducible to any qualities inherent in the metra themselves. I suspect, however, that this does not do justice to the *term* ὁμοιοειδῆς which would seem to derive from a different view which did allow for distinctions of quality.

#### A.Q. i.27/50.20–30

The paeonic (metre) is also called cretic because it is measured sometimes by the paeons in their pure form, sometimes by the cretics. It is enlarged up to a tetrameter, and some have even composed pentameters. These are also made by means of the fourth paeon in its pure form; of this they often either contract the two short (syllables) in the middle into a long (syllable) and so by means of a pure baccheius compose a baccheiac (metron), or they resolve the final long into two short (syllables) and so through (syllables) all of them short they compose a repetition of identical elements, preserving only the close as a fourth paeon because of the becomingness of the long (syllable) for a pause.

30 These then are the simple and primitive metra.

#### ad A.Q. i.27/50.20–30

pure (καθαροῖς 50.21, καθαροῦ 50.24–5) applies to paeons of all four varieties as long as they consist of one long and three short syllables. This § offers some striking examples of the relative nature, pointed to above (p.88, on viii.8/28.8 s.v. 'pure'), of the concept 'pure' in metrical contexts. At 50.21 pure paeons are opposed to cretic feet, which can be regarded as contracted forms of the first or of the fourth paeons, therefore *pure* is here synonymous with *not contracted*; at 50.24 ss. the pure fourth paeon is successively opposed (1) to the baccheius, which is there regarded as another contracted form of it, and (2) to the foot or rather foot-equivalent, consisting of five short syllables, which is its resolved form. Thus *pure* is here within one sentence opposed, at least by implication, to *contracted* and to

*resolved* and could be glossed as *not contracted* and *not resolved* respectively, while this applies to one and the same subject. To complicate matters, the baccheius in this context is in its turn called pure (50.25), so that in effect the pure baccheius is opposed to the pure fourth paeon—evidently this implies that there can be no question of precedence. The common factor of the three uses of ‘pure’ in the § is that the subjects of which it is said are to be understood in their strict and primary sense, as opposed to that including contracted and resolved forms of the feet in question.

**all of them** translates δλων (50.27). For this use of the Greek word cf. LSJ s.v., I.5. Perhaps, however, the present case is to be explained as a kind of imperfect *enallage* whereby δι’ δλων βραχειών comes to stand for δλην or δλον (accusative) διὰ βραχειών—the more easily in this context since the verb ταῦτοποιεῖν (translated ‘compose a repetition of identical elements’, literally ‘make the same’) is not accompanied by an external object which could take a form (inflected for case) of δλος as a predicative adjunct. It may not be irrelevant to compare §§ 6–7 of the corresponding chapter in H. (p.117 s. with note p.122 s. above), where similar statements are expressed in the words ‘out of amphimacers only’ (ἐκ μόνων ἀμφιμάκρων § 6/42.18) and ‘entire songs are composed as cretic’ (δλα ἅσματα κρητικά συντίθεται § 7/42.23–4): in § 7 the object of the composition is named with the noun ἅσματα, but if it were not, it would still be possible to say δλα κρητικά συντίθεται and it would not be unnatural to take δλα κρητικά as a syntactical unit and inflect it as such, writing, e.g., not δλα ἐκ κρητικῶν but ἐξ δλων κρητικῶν, instead of replacing the adjective by the more correct μόνων as H. does in § 6.

**compose a repetition of identical elements** (ταῦτοποιεῖν 50.27) is literally just ‘make the same’, but this must be taken in rather a pregnant sense: they make the same thing, a short syllable, again and again and thereby make what is of an unvaried sameness down to the very end of the line. WINNINGTON-INGRAM’s tentative interpretation in his apparatus ‘faciunt ut e similibus tantum consistat’ catches both aspects of ταῦτο—but misses the specialized use of ποιεῖν for poetical creation: ‘conficiunt’ or ‘componunt’ rather. There is no need to emend; ταῦτοποιεῖν is no more dubious than ταυτοποδία which occurs three times in H. iii (§ 3, p.12.6,8,23).

**for** (εἰς 50.29), i.e. to come before, to lead up to. Sch.A on H. has a comment on i.4/3.10 which applies rather better here: ‘For the pause of the voice or of the speech in severing the syllables from each other somehow makes the long (syllables) better-sounding’.

**simple** (ἀπλᾶ 50.29) as opposed to compound (σύνθετα i.28/51.2) immediately below, in that they cannot be analysed into smaller units which are still metra.

**primitive** (πρωτότυπα 50.30) in that they cannot be derived one from the other in the way that H. derived the proceleumatic from the anapaestic metre in viii.8/27.22–28.8, p.85 above.

## Opposition

(Translation follows on p.128 ss.)

Both H. and A.Q. speak of metra, or more precisely, the occurrence or the mixing of metra, ‘involving opposition’ (κατ’ ἀντιπάθειαν μίξεως H. xiv.1/43.9; γίνεται κατ’ ἀντιπάθειαν μέτρα A.Q. i.28/51.7–8). H. refers to ‘the first opposition’ (τὴν πρώτην ἀντιπάθειαν H.xv.16/52.24–5 and §17/53.12–3): the scholiast on 52.24 (p.158.15–25 C.) defines this as the opposition between ‘simple’ feet, i.e. either between feet of two syllables or between feet of three syllables; he mentions a second opposition between compound or four-syllable feet. H.’s examples of the first opposition are metra composed of iambic and trochaic parts. This is the only opposition possible between feet of two syllables (the pyrrhic – – and the spondee – – do not by themselves constitute metra: ‘a metron is never composed by means of the (feet) which have all (syllables) similar’ (A.Q. i.23/45.26–9 συνίστασθαι . . . μέτρον . . . διὰ . . . τῶν πάσας ὁμοίας ἐχόντων μηδεπώποτε) and they are plainly opposed to each other in the order of their components, which form a rising sequence in the iambus and a falling one in the trocheus. The indispensable background to the category of metra ‘in opposition’ is furnished by A.Q. in the context just quoted: i.23/45.26–9: μέτρον . . . (συνίστασθαι) . . . διὰ . . . τῶν ἀντιθέτων (ποδῶν) ὀλιγάκις ‘a metron is rarely composed by means of the opposed (or ‘antithetic’) feet.’

All four other oppositions mentioned by either or both of our authorities involve four-syllable feet and should therefore probably be considered as species of the ‘second opposition’, which however seems to be largely derived from the first one:

1. Epionic *ia* + *ion* is ‘in opposition’ because *ion* is usually diluted with *tr*, not with *ia*; likewise

2. Epichoriambic *tr* + *cho* is ‘in opposition’ because *chor* is usually diluted with *ia*, not with *tr*, which moreover does not precede but follow it.

Here the basic first opposition between *ia* and *tr* is extended to the associations of each of the two: if A and B are ‘in opposition’ and C usually associates with A, then C is ‘in opposition’ with B—rather on the principle, it seems, that the friends of my foes (from the viewpoint of B, i.e. of *ia* and of *tr* respectively) and the foes of my friends (from the viewpoint of C, i.e. of *ion* and of *cho* respectively) are my foes. On the other hand

3. *cho* + *ion* is ‘in opposition’ because *cho* consorts with *ia* but *ion* with *tr*. Here the opposition *ia*:*tr* is still at the root but the two terms of the opposition themselves are absent: the friends of the foes of my friends are my foes, so to speak.

4. *antisip* + *cho* is a very different case: both associate with *ia* rather than *tr* and the opposition is more like the first opposition, lying in the order of appearance of the same components, the first half of the one being identical with the second half of the other and vice versa; or the opposition may be in that the one

has – where the other has – and vice versa; the latter would agree better with the terms in which the scholiast on 52.24 (p.158.15–23 C.) explains the first opposition; only his phrase ἐξ ἀντιστροφῆς in 158.18 ‘in inversion, the other way round’, obviously does not apply in view of the symmetrical nature of the choriambus and of the antispast, which are metrical palindromes, as it were, each foot (= syzygy) being divisible into a rising and a falling sequence.—An opposition of the same nature may be assumed to obtain between ionic *a maiore* and *a minore*, only there is no occasion to allude to it.

These four species of (the second) opposition are all mentioned by A.Q.; the one numbered (3) above is not listed by H.

A.Q. i.28/51.7–19

There also occur two metra in opposition.

One of these is called *epionic*, when it happens that an iambic dipody  
10 is in front and an ionic (one) is made to follow it, which, having a kinship, as we have shown, to trochaic (metre), may fittingly be said to be opposed to the iambic (dipody),

the other (is called) *epichoriambic*, when a trochaic dipody is in front  
15 and a choriambic one is made to follow it, having a kinship, as we have stated earlier, to the iambic (dipody) which is the contrary of the trochaic (metre).

This choriambic (dipody) is also often followed by an ionic (dipody) which is in agreement with the trochaic (dipody);

and it is also made to follow the (dipody) which is its opposite, I refer to the antispastic.

These too are increased up to tetrameters, and some of them occur (as) acatalectic, some (as) catalectic.

ad A.Q. i.28/51.7–19

also (καὶ 51.8): like the compound and the asynartete metra (51.2), also ‘out of these’ (ἐκ τούτων i.28/51.1), i.e. out of the simple and primitive metra of A.Q. i.24–7 (thus called i.23/45.30 and i.27/50.29–30).

metra (μέτρα 51.8) or more precisely species of metra.

in opposition (κατ’ ἀντιτάθειαν 51.8), i.e. with an internal opposition inherent in their structure (not: each opposed to the other).

epionic (ἐπιωνικόν 51.8), deriving its name from its most distinctive component. For ἐπι- cf. LSJ s.v., G.I. 2.b, 5,6: just conceivably something ‘in the direction of’, hence ‘slightly’ ionic, but far more likely something which is ionic in addition to or after something else, or perhaps vice versa, which is something

else in addition to ionic. It would be satisfying to be able to connect it with ἐπιφέρεισθαι ‘to be made to follow upon’, so that epionic would be the name of metra in which an ionic component followed upon a component from a different genre, but it must be remembered that there are also ordinary ionic metra with a non-ionic component, in this case of course a trochaic syzygy, coming before the ionic part: H.xii.1/37.14 ‘the trochaic... whenever it is placed before the ionic...’ (τὴν τροχαϊκὴν ὅπου πρὸ τῆς ἰωνικῆς), p.109 above.

when it happens (ὅτε... συμβαίνει 51.9–10): there follows a criterion having regard to the first two dipodies only, not a description of the metra in their entirety, such as H. xiv offers.—As Professor C.J. RUIJGH points out, classical Greek would have ὅταν with conjunctive here, or alternatively εἰ with indicative.

ionic (ἰωνικὴν 51.9): A.Q. does not in the context of epionic metre distinguish between a *maiore* and a *minore*, as H. does in xiv.3–5 and 6–7 respectively.

a kinship... as... shown (οἰκειότητα... ὥς ἐπεδείξαμεν 51.10–1): ch. 27/50.8–10 and 13–4. The metra are akin to, more literally ‘at home with’ each other in that a trochaic dipody, either a ‘ditrochaeus’ or one of seven time-units, may in certain conditions take the place of an ionic dipody in an ionic metron.

epichoriambic (ἐπιχοριαμβικόν 51.12): cf. on epionic 51.8 above.

a kinship... as... stated (οἰκειότητα... ὥς προειρήκαμεν 51.13–5): in ch. 26/49.15–7 iambic dipodies and syzygies are said to occur in choriambic metra.

contrary (ἐναντίαν 51.14): the Greek text has the non-technical word for opposite. *ia* is the opposite of *tr* ἐξ ἀντιστροφῆς (Sch. on 52.24, p.158.18 C.), as an inversion of it.

(metre) (τοῦ τροχαϊκοῦ 51.14): strictly speaking of course a dipody cannot be the contrary of a metre. A.Q. is trying to say two things at once: (1) that the iambic dipody is the mirror-image of the trochaic dipody, and (2) that the iambic metre is opposed to the trochaic metre in that what goes together well with the one does not go together well with the other.

this (dipody) (αὐτῇ 51.15): the grammatical subject of the preceding clause, the choriambic one.

ionic (ἰωνικῇ 51.15): both *cho* + *ion a min* – – – – – and *cho* + *ion a mai* – – – – – would be indistinguishable from dactylic metre, which may explain why H. omitted this variety.

is in agreement with (συμπέπονθε 51.16) or ‘is in sympathy with’, etymologically the counterpart to ‘being opposed’ (ἀντιπάσχειν 51.11), the verb underlying the noun ἀντιπάθεια translated ‘opposition’; equivalent to the οἰκειότης, the having a kinship to or being at home with each other, cf. 51.10.

opposite (ἀντικείμενη 51.17): this is neither an ordinary language word like ἐναντίαν (51.14, translated ‘contrary’) nor a technical term of metric specifically, like ἀντιπάσχειν 51.11, but rather a part of the vocabulary of the educated, applying in different fields of learning. *cho* and *antisp* are opposite in that they may be analysed into simple feet as *tr ia* and as *ia tr* respectively. This opposition is involved in H. xiv.2/44.13–8, below p.133.

up to tetrameters (μέχρι τετραμέτρων 51.18); A.Q. does not detail how the longer metra continue after the second dipody, as does H., ch. xiv, at least for the first two species. Of course A.Q. is always elliptic, but what he does say is not usually explicitly restricted to the first two dipodies, as it is here. The reason for skipping the rest of the metra is plain from H.: after the remarkable transition from the first to the 'opposed' second dipody these metra all finish just as is to be expected in view of their second dipody.

Hephaestion surveys only the first two species, putting epichoriambic first. This corresponds to the order in which *cho* and *ion* are introduced by both authors; A.Q.'s beginning with *epionic* may reflect the order in which *ia* and *tr* make their appearance in both texts. It turns out that H. includes A.Q.'s fourth species *antisip* + *cho* under epichoriambic.

H. xiv(.1-7)/43.8-46.21

*On mixing (of metra) in an opposition*

§ 1/43.9-44.11

- 10 We shall now present the most frequent (metra) of the mixing in an opposition.

Now an *epichoriambic* is that which is called Sapphic eleven-syllable, as (Sappho 1.1 L.-P.)

Ποικιλόθρον' ἄθανάτ' Ἀφρόδιτα.

- 15 The first syzygy of this is a trochaic (syzygy) of six or of seven time-units, the second a choriambic (syzygy), the close out of an iambus and the indiffer-ent (syllable), so that there are, in all, two forms round about the fourth syllable as this becomes now short, now long.

The one form,

- 20 Ποικιλόθρον' ἄθανάτ' Ἀφρόδιτα

is before us; the other is (Sappho 1.5 L.-P.)

ἀλλὰ τιδ' ἔλθ' αἶ ποτα κατέρωτα

p 41 so that the canon is as follows,

2121 2112 122<sup>1</sup>

2122 2112 121<sup>2</sup>.

- 5 It is in Alcaeus too—in fact it is not clear which of the two is the inventor, even if it is called Sapphic—e.g., (308(b) 1 L.-P.)

χαῖρε Κυλλάνας ὃ μέδεις, σὲ γάρ μοι.

- They employ three of these for each strophe and then they follow it up with a five-syllable (metron) as the fourth (metron), a choriambic penthemimer coinciding with the dactylic (metron ending) in a trochaeus as second (foot), such as (Sappho 1.4 L.-P.)

πότην ἄθυμόν.

ad H. xiv.1/43.9-44.11

**mixing** (μίξεως 43.8-9): in the earlier chapters there was some talk of admixtures (ἐπίμικτον ix.1/29.4, xi.1/35.4-5, xii.1/37.11, ἀναμίσσηται x.1/31.20) but as no opposition was envisaged between the ingredients (cf. A.Q. i.28/51.15-6 συμπεπόνθε) the compound could be regarded as homogeneous or, with H.'s term, 'of similar species' (ὁμοιοειδῶν H. xiii.8/43.5-6) and be classed with the unadulterated repetitions 'of a single species' (μονοειδῶν *ibid.*) of its most distinctive component.

**opposition** (ἀντιπάθειαν 43.8-9): see above p.127 s.

**epichoriambic** (ἐπιχοριαμβικόν 43.11): see above p.128 s. on A.Q. i.28/51.8 s.v. 'epionic'.

**eleven-syllable** (ἐνδεκασύλλαβον 43.12): it was a sound intuition, if nothing more, which led ancient metricians before H. to distinguish metra used by the Lesbian poets by counting syllables, but it did not affect H.'s classification much. Cf. *Index* s.v. -σύλλαβος.

**forms** (σχήματα 43.17) could be defined as subspecies of the species metron in which at all the places for variation in the species a choice has been made, so that each subspecies consists of specimens which are metrically indistinguishable. Cf. *Argument* 9, above p.17.

**round about** (περί 43.17): the other syllables rally round the fourth as supporters, as it were, to make up two complete metra; the fourth syllable is the center or the nucleus because it alone is the cause that there are *two different* forms.

**canon** (κανόνα 44.1): for reasons unknown this convenient device is applied in the present chapter only: we may speculate that H. hit upon it late in his teaching and writing career and that the present chapter is the only section of his system which he revised after this invention, but that is all.—It may not be inapposite, *parva si licet magnis componere*, to refer to the symbols for predicates used by Aristotle in but not throughout his *Prior Analytics*.

Choeroboscus ad loc. (252.20-3 C.) is doubtless right to take α and β as numerals stating the number of time-units of the syllable concerned. H.'s use of his notation is not quite consistent: in §§ 1, 3, 6, & 7 he gives all possible forms of the metra he is discussing, with a slight anomaly in that he represents the indiffer-ent final syllable now as α<sup>β</sup> in all the forms of the particular metron at issue (§ 3), now as β<sup>α</sup> in all forms (§§ 6 & 7), with no obvious reason to discriminate



between the syllables or the signs.<sup>8</sup> In these §§ he is dealing with metra admitting of variation either in one (§§ 6 & 7) or in two (§§ 1 & 3) of their syzygies; accordingly, a complete statement of their possible forms occupies two and four lines, respectively; in his notation in § 4, on the other hand, he reviews another metron which admits of variation in two syzygies, but here he resorts to an abbreviation which saves two lines by giving each form of each syzygy only once. A consequence is that his notation can now no longer be read as an addition of self-contained lines, for there is no indication that the first syzygy in the second line may not very well be combined with the second syzygy in the first line, &c. What H. wants here is the pair of accolades which we nowadays place around each of the 'syzygies', or metra as we now say, in our metrical schemes composed by means of the symbols ~ and -; this would, incidentally, have done away with the need to note the syzygies which are immune to variation more than once. In § 5 he tackles a metron with variation in *three* syzygies in the same way, and here the gain in space really begins to pay for the loss in transparency, for the reduction achieved is now from the eight lines which a notation in full would require, to two lines; in fact even lengths with variations in four or five syzygies would not require more than two lines, as long as *each* of the syzygies taken in itself does not admit of variation in more than one syllable. In both these §§ 4 & 5 the indifferent last syllable is symbolized in one form in the first line, in the other form in the second line, perhaps to conform to the principle that each line shows the greatest possible difference from the other—although here of course the difference is in the symbol only.

The varying treatment of the indifferent final syllable, and the introduction of the abbreviated notation in § 4 when it would have been just as well-employed in § 3, might well confirm a suspicion that the use of a 'canon' or metrical scheme was of recent origin and not fully worked out when H. wrote the present chapter. (The fact that he gives no 'canon' at all for the metron of § 2 has no significance, for he does not there consider any possibility for variation.)

As to the character of this 'canon' it is important to observe that the choice of this term for the abstract metrical schema leaves no reasonable doubt concerning the function it was intended to perform, for if any Greek noun comes near to being the equivalent of our 'norm'—not of what is normal but of what is normative—it is κανών; cf. its use in the grammarians for the paradigm (e.g. of the nouns of κανόνες τῶν ὀνομάτων Apoll. Dysc. Adv. 141.25 Schn.). A verse conforming to the canon was sound; a verse deviating from it was unsound. This could in principle apply both to the classical poetry that was studied by H.'s audience and readership, and to their own classicist attempts; the public involved would be the same, and the restoration of the transmitted texts set up as models for imitation must in the nature of things be the prior aim.

**penthemimer** (πενθημιμερές 44.9): cf. note p.100 above on H. x.2/32.5 s.v. What we have here is a penthemimer coinciding with a dactylic metre—but that

<sup>8</sup> In §1 H.'s use of the two symbols may reflect his scansion of the two examples he gives, if we are prepared to assume that he took the final α in Ἀφροδίτα as long while we know that Choeroboscus took it as short (251.7 HC., 244.10–11 C., cf. PAGE, S.G.A. p.5–6).

does not make it identical with a dactylic penthemimer, for which see H. vii.3/22.1–4, above p.75.

**dactylic** (δακτυλικῷ 44.9) but not among the 'most notable' examples (ἐπισημότατα 21.5, παραδείγματα 21.22) of dactylic in ch. vii. It is simply too short, cf. A.Q. i.23/45.18–20 'a metron is... extending over a suitable length' (ἐπὶ μήκος σύμμετρον 45.20); if we press his definition the present length cannot even count as a metron. In the terminology of π. 1/58.18 and π. i.1/63.3 and 3/64.1,3 it is a *komma*; in the present context it is most natural to understand '(metron)'.

**dactylic... (foot)** (δακτυλικῷ... τροχαῖον 44.9–10) i.e., as H. normally puts it, a dimeter 'catalectic into (a foot) of two syllables' (καταληκτικὸν εἰς δισύλλαβον, e.g. vii. 1/21.3–4, above p.75). The phrase can be understood in either of two ways: (a) as implied in my translation, to be paraphrased δακτυλικῷ τῷ (λήγοντι, or καταληκτικῷ) εἰς δευτέρον (ποδᾶ ὄντα) τροχαῖον, and (b) as 'ending in its/the second trochaeus', εἰς τὸν δευτέρον τροχαῖον. (b), I submit, is secondary; phrases such as the present were intended to be read as indicated under (a). (b) presupposes that one can, even within a metre to which the trochaeus is foreign such as the dactylic metre, number off isolated sequences of a long and a short syllable and call them trochaei; I think this is evidence of an approach to metre which is appreciably cruder than H. can be made responsible for. By contrast (a) merely implies that a metron or a τομή (cf. p.69 above, on A.Q. i.25/48.28, s.v. 'sections') may end in an alien foot, and this is quite orthodox.

H. xiv. 2/44.12–8

Now this is an epichoriambic (metron starting) from a trochaic (syzygy), but (starting) from an antispastic (syzygy there is) what is called Pindaric eleven-syllable, of which the first (syzygy) is antispastic but the rest, in the same way as the Sapphic (eleven-syllable), a choriambic (syzygy) and an iambic close, as

ὁ Μουσαγέτας με καλεῖ χορεύσαι (Pi. 94(c) 1 M.),  
 ἄγοις ὦ κλυτὰ θεράποντα Λατοῖ (Pi. 94(c) 3 M.).

ad H. xiv.2/44.12–8

**Pindaric eleven-syllable** (Πινδαρικὸν ἑνδεκασύλλαβον 44.13–4): this metron is acknowledged by A.Q. (i.28/51.16–7), but under the heading of epichoriambic. In the terms of DALE, LM, p. 153<sup>2</sup>, Additional note *sub* (b), it is a species or variety of Sapphic eleven-syllable with inversion of long and short in the first two elements (as compared to the variety that H. reserves the name for), such as it is found in drama.

In view of the indeterminate character which H. ascribes to the first half of the antispastic syzygy (x.1/31.16–8, above p.96, with note p.98 on 31.16 s.v. 'antispastic') he could have described his Sapphic eleven-syllable of § 1 as well as the present Pindaric one as beginning not with a trochaic but with an antispastic

syzygy; his reason for not doing so must have been the empirical fact that of 'the four forms of the (foot) of two syllables' (τὰ τέσσαρα τοῦ δισυλλάβου σχήματα x.1/31.17–8) Sappho and Pindar each use only one at the beginning of the metra under consideration, at least in all instances known to him. Thus these two §§ together testify to a healthy preference for observation over theory.

H. xiv.3–5/44.19–46.3

- 20 Epionic *a maiore* is the catalectic trimeter called Alcaic eleven-syllable, of which the first syzygy is iambic, either of six or of seven time-units, the second ionic *a maiore* or second-paeonic, and the close out of a trochaeus and the indifferent (syllable), as

p.45 ὦ ἴναξ Ἄπολλον, παῖ μεγάλῳ Δίῳς (Alc. 307a L.-P.),  
Μέλαγχρος αἰδῶς ἄξιός εἰς πόλιν (Alc. 331 L.-P.),

so that it has four forms and its canon is as follows:

5 1212 2211 211<sup>2</sup>  
2212 2211 211<sup>2</sup>  
1212 1211 211<sup>2</sup>  
2212 1211 211<sup>2</sup>.

- (§ 4) An acatalect trimeter is the (epionic metron) that is longer than this  
10 (metron) by its final syllable and is called Alcaic twelve-syllable, as (Alc. 384 L.-P.)

ἰόπλοκ', ἀγνά, μελλιχόμειδε Σαπφοῖ

of which the canon is this:

1212 2211 2121<sup>2</sup>  
15 2212 1211 2122<sup>1</sup>.

- (§ 5) A catalectic epionic tetrameter is that which has its first (syzygy) iambic either of six or of seven time-units, its second (syzygy) ionic or second-paeonic, its third (syzygy) trochaic either of six or seven time-units,  
20 and then the close out of a trochaeus and the indifferent (syllable), as

τοῦτοτος εἰς Θῆβας πᾶϊς ἀρμάτεσσ' ὀχήμενος (fr.lyr.ad. 51 PLG III)  
Μάλις μὲν ἔννη λεπτὸν ἔχοισ' ἐπ' ἀτράκτω λίνον

25 (fr.lyr.ad. 52 PLG III).

p.46 Its canon is

1212 2211 2121 211<sup>2</sup>  
2212 1211 2122 212<sup>1</sup>

ad H. xiv.3–5/44.19–46.3

epionic (ἐπιωνικόν 44.19): see above p. 128 s. on A.Q. i.28/51.8.

second-paeonic (δευτέραν παιωνικήν 44.23): for the occurrence of second paeonic among ionic *a maiore* syzygies cf. H. xi.5/37.1–2, above p.105.

H. xiv. 6–7/46.4–21

- 5 An acatalect epionic *a minore* trimeter is (found) in Alcman. Its first (syzygy) is iambic either of six or of seven time-units, and the following are two pure ionic (syzygies) of six time-units, e.g.,

περισσόν. αἶ γάρ Ἀπόλλων ὁ Λύκηος (50 a P.),  
Ἴνῳ σαλασσομέδοισ' ἄν ἀπὸ μάσδων (50 b P.)

- 10 and its canon is

1212 1122 1122<sup>1</sup>  
2212 1122 1122<sup>1</sup>.

- (§ 7) This if the ionic (metron) is pure; if that is in anacalasis, an iambic (syzygy) of six or of seven time-units placed before it produces the (metron)  
15 of the kind of which an example in Sappho is (133 L.-P.)

ἔχει μὲν Ἀνδρομέδα καλὰν ἄμοιβάν  
Ψάφοι τί τὰν πολυόλβον Ἀφροδίταν

and the canon of this is

20 1212 1121 2122<sup>1</sup>  
2212 1121 2122<sup>1</sup>.

ad H. xiv. 6–7/46.4–21

pure (καθαρὰς § 6/46.7) is repeated in the next sentence (§ 7/46.13), and there it is explicitly opposed to 'in anacalasis' (ἀνακλωμένου 46.13–4). The easiest way to understand the present use of the term is to identify it with that which follows and take it to mean 'not in anacalasis'. But I think it is a shade more accurate to take it in a slightly wider sense, as opposed to any ionic syzygies which could be replaced by paeonic or any other syzygies: such as all the ionic syzygies mentioned in the section on epionic so far, which were ionic *a maiore* syzygies whose place could be taken by second-paeonic syzygies (in so many words § 3/44.22–3 and § 5/45.18–9; in the 'canon' § 4/45.14–5). Such a use of the word 'pure' is

paralleled in the chapter on ionic *a minore* (xii.3/38.16–9, above p.110); there the word is applied not to syzygies but to metra which do not contain either third paeonic syzygies, or their contracted form, the palimbaccheus, or trochaic syzygies, but only ionic. On this reading of the present instance, the following § 7 would not so much define what it is for ionic to be non-pure, as specify one particular form of non-pure ionic, i.e. that which has one paeonic and one trochaic syzygy, but only in this order and with no other syzygy intervening.

A clear-cut opposition between 'pure' and 'in anacalasis' is found in H. xii.5/39.15–20; here the variety of the type 'in anacalasis' (κατὰ τὸν ἀνακλώμενον χαρακτῆρα 39.15–6) is mentioned first, so that 'pure' is defined beforehand.

of six time-units (ἑξασημους 46.7): the qualification is borrowed from the trochaic syzygy and especially from the iambic syzygy referred to immediately above, both of which contain what is nowadays called an anceps element, so that they may just as legitimately be 'of seven time-units' (most recently § 3/44.22 ἐπτάσημων above p.134); it sits awkwardly on the ionic syzygy, which does not contain an anceps element. The only way to make any sense of it in this context is to take it as excluding the third paeonic syzygy which may in certain circumstances take the place of an ionic one, and perhaps as excluding the palimbaccheus which is the contracted form of this third paeonic syzygy, and just conceivably as excluding the trochaic syzygy of seven time-units which likewise occurs in ionic metre, though in this case it would necessarily have to leave the trochaic syzygy of six time-units unassailed. On this assumption the word would anticipate the next Greek word 'pure' (καθαρὰς 46.7) to such a remarkable extent as to leave it no other function than to exclude the remaining varieties found in ionic *a minore*, i.e. the molossus and the trochaic syzygy of six time-units, and one or two which were assigned to 'of six time-units' above but which one might transfer to 'pure' at one's discretion. Further, the word 'of six time-units' could not apply to the last syzygy of the metron in the same way as it did to the preceding one, since the first of H.'s own examples in fact ends in a syzygy of five time-units. Now it is true that H. does not call attention to the exceptional situation of the final syllable at every occasion, but when he deliberately chooses to distinguish between syzygies in numerical terms he always means us to take his figures for what they are.

I think that all this is wildly improbable, that one of the two epithets must be removed as a mistaken gloss, and that this is not 'pure', which can do everything that 'of six time-units' can do, but 'of six time-units', which cannot do everything that 'pure' can do—cf. last note—and which cannot do anything very well.

(metron) (τοῦ ἰωνικοῦ § 7/46.13): an ionic dimeter. In its pure form it is not among H.'s species 'worthy of note', but in anacalasis it is mentioned by him xii.5/39.15–9. In the terminology of π. (§ 1.58.18) and π. (i. 1/62.17–63.2 &c., cf. *Index* s.v.) it is a colon. Cf. note above p.133, on § 1/44.9 s.v. 'dactylic'.

H. xv(.1–26)/47.1–56.3

*Asynartete* (metra)

§1/47.3–5

There also occur asynartete (metra), whenever two cola which cannot be connected with each other and cannot form a unity either, are employed in place of one single line.

ad H. xv.1/47.3–5

also (καί 47.3), i.e. 'another phenomenon are &c.'. The temporal clause constitutes a definition.

*asynartete* (ἀσυνάρτητα 47.3), lit. 'unconnected' or 'impossible to connect'; the suffix -τος does not differentiate between '-ed' and '-a/ible', and the fact that H. makes the second connotation explicit does not prove either that this is what was originally expressed by the term or that this interpretation yields most insight into the metra thus denoted, especially as H. offers a mere paraphrase and does not attempt an explanation of the alleged impossibility. Later attempts to define the nature of these metra have generally had recourse to any of three criteria: (1) between the two components of an asynartete metron there is always word-end; (2) the first component of an asynartete is always catalectic; or (3) the last element of the first component does not admit *brevis in longo*. Projected into H.'s system (1) and (2) could distinguish the asynartete metra from metra of similar species and from metra involving an opposition; (3) could distinguish them from distichs. None of the three, however, applies to all the examples of asynartete metra that H. provides. I submit that when H. and, presumably, his predecessors pronounced a metron to be asynartete it meant, first, that they could not reduce the whole of it to one principle. But this goes for the metra of similar species and those involving an opposition as well; the second characteristic of their asynartete metra, then, was that the components were rather larger than the admixtures in the metra of similar species, and, more importantly, that they were metra in their own right, known to occur independently in other contexts, or at least closely analogous to such metra; potentially autonomous, so to speak. Then why not set them down as distichs (or, as the case might be, 'tristichs')? One reason was that in several species word-end did *not* invariably occur in the same place, which made it impossible to divide them consistently; more precisely, in each of the sections §§ 2–7 and 18–19 we have a species of asynartete metra which contains subspecies requiring different analyses owing to word-end (cf. esp. § 19), yet remaining one species because specimens from different subspecies are used in the same series of lines. Another was that the asynartete metra were on the average not significantly longer than other metra used in lines (κατὰ στίχον), so that they could conveniently be written as 'monostichs'. And very possibly the asynartete

metra were felt to be more nearly equivalent to a line than to a couplet rhetorically and as to content.<sup>9</sup>

On this view an 'impossibility to connect' the components of asynartete metra may be spoken of only at the level of analysis; of the things themselves all that may justifiably be said is that they are *unconnected*.

**cola** (κῶλα 47.3) not in the strictest sense of the definition in π. i.1/62.17–63.2, but including *kommata*, as the examples cited show.

**not...either** (μηδέ 47.4), the negative of καί, does not necessarily introduce a second predicate but may serve merely to expand the preceding one. In the present context, however, I suggest that 'form a unity' (ἑνωσιν ἔχειν) is specifically denied to those asynarteta whose component cola belong to one and the same metre (in the sense of the generic (γενικόν fr.3/77.20) or primitive (πρωτότυπον A.Q. i.23/45.10, i.27/50.30) *metron*), i.e. to the asynarteta 'of one single species' (μονοειδῆ H. xiii.8/43.5), because if one were to abstract from these metra the internal catalexis which makes them asynarteta, the result would no longer be a compound but would become one homogeneous unity. However, the use of another form with the same stem ἑνω-, below § 23/55.9 p.158, to the effect that the poet *has* 'made (an asynartete metron) one' (ἐνώσας) suggests that his phrasing is not the height of precision and should not be pressed too hard.

**employed...line** (ἀντί...στίχου 47.5): the characteristic, indeed definitory (π. 1/58.16–7) use of a line is as a unit repeated indefinitely, so this is how we should expect asynarteta to be employed primarily. Of the metra listed below this is proved to be the case with those exemplified in § 2/47.18–20, § 10/50.23–4, § 17/53.10–1, § 18/53.16–8, § 22/54.26–7, and § 26/55.24–5.

A.Q. i.28/51.1–7

There arise out of these (simple and primitive metra) when the same metra are reduplicated the compound (metra), and (out) of the dissimilar (metra) asynartete (metra).

Of these (latter ones) some produce one colon out of two metra, some out of a metron and a section or of a metron and sections or out of sections only, or the other way round, (out) of a section and a metron (or of sections) and a metron. Their use and their treatment in detail is varied but easy to apprehend for those who are versed in it.

<sup>9</sup> Professor C.J. Ruyff suggests that a practical reason for adopting the label may have been that it could be applied to all those verses by Archilochus which resisted description in terms of the primitive genres.

ad A.Q. i.28/51.1–7

'(out) of the' (τῶν 51.2): my insertion of 'out' connects the phrase 'the dissimilar' (sc. metra) with the preposition found earlier in the sentence, making this phrase as well as the phrase 'the same metra' appositions to 'these' sc. simple and primitive metra, and 'when reduplicated' an apposition or adjunct to 'the same metra'; the alternative of assuming an absolute genitive 'when the same metra are reduplicated' would necessitate a change of construction for the second clause, since the participle 'reduplicated' does not fit the adjective 'dissimilar'.

**compound** (σύνθετα 51.2): I suspect that these metra are no other than those 'of one single species' (μονοειδῆ H. xiii.8/43.5) which H. classifies as a species of asynarteta, not as a genus on a par with them. Cf. A.Q. i.24/47.15–6, where a section of dactylic metre is said to produce the elegeion when *reduplicated*; cf. also H. xv.14/52.2,6 where the same thing is specifically said of the second half of any elegeion. For similar composite metra of four other species see H. xv.23–6/55.7–56.2, below p.158 s.

**colon** (κῶλον 51.3) in its widest, most generic sense, in which it may stand for a line (στίχος), the length filled by asynartete metra according to H. xv.1/47.5, above p.137. The interchangeability between κῶλον and στίχος is demonstrated by π. viii.2/73.5–10. The word is here employed to prevent any confusion between compound and component metra.

**metra** (μέτρων 51.2–5) are presumably all the di-, tri-, tetra-, penta-, and hexameters mentioned in the chapters on the different simple and primitive metres, A.Q. i.24–7; if they were not used as lines they could still be distinguished by their indifferent final syllable. By contrast

**section** (τομῆς 51.4) is defined A.Q. i.24/47.23–5 as a part of a metron isolated by word-end. Presumably it is not itself used as a line. Cf. p.69 above on A.Q. i.25/48.28 s.v. 'sections'.

**varied** (ποικίλη 51.6) is why A.Q. prefers to skip the detailed treatment, **easy to apprehend** (εὐχερής...εἰς κατανόησιν 51.7) is why he thinks he can afford to do so.

Of the species of asynarteta distinguished by A.Q. only that 'out of two metra' can be exemplified from H.E. xv with anything like certainty, for it may be assumed that what is used κατὰ στίχον according to H. is a metron according to A.Q., but it cannot be assumed that everything else is a section. Those out of two metra, then, are those of §§ 16, 24, 26.

H. does provide a 'treatment in detail' (ἐπ' ἀκριβές τεχνολογία A.Q. i.28/51.6): H. xv.2–26/47.6–56.3.

H. xv.2–8/47.6–50.1

These too have been used by Archilochus first: for at some place he made out of an anapaestic hephthemimer and the trochaic hemiolion called ithyphallic (the asynartete metron) (168.1–2 W.)

- 10 Ἐρασμονίδη Χαρίλαε, χρημά τοι γελοῖον.

But those (who came) after him have written this in a way dissimilar to his. For he has both used the caesura throughout [the hephthemimer] and he employed spondees in the anapaestic colon, as (170 W.)

- 15 ἄστων δ' οἱ μὲν κατ' ὀπισθεν ἦσαν· οἱ δὲ πολλοί·

but those (who came) after him used the caesura no matter where, like Cratinus (360 K.-A.)

- χαῖρ', ὦ μέγ' ἀχρεϊόγελως ὅμιλε ταῖς ἐπίβδαις,  
τῆς ἡμετέρας σοφίας κριτῆς ἄριστε πάντων·  
20 εὐδαίμων· ἔτικτέ σε μήτηρ ἱκρίων ψόφησις·

for here the third (metron) has its caesura in a similar way to the (metra) of Archilochus, but the two before it (have a caesura) (one) syllable earlier;

- p 111 (§ 3) and those (coming) after Archilochus have also avoided the spondees in the middle, as considering (the metron) not as anapaestic but as a prosodiac (metron), the (metron) out of an ionic (syzygy) and a choriambic (syzygy), the ionic (syzygy) also admitting a short (syllable as) the first (syllable). And it can also be divided (to end) in an anapaest as third (foot) if it begins with a spondee, e.g. the (metron) of Sappho (124 L.-P.)

αὐτὰ δὲ σὺ Καλλιόπα,

this too being a species of the prosodiac (metron) [that composed of an ionic (metron) and a choriambic (metron)].

- 10 (§ 4) Now if one should divide the anapaestic (metron) thus, he will find it adapting itself to the prosodiac (metron). For if it has as its first (foot) a spondee, and the following (feet) anapaests, you will by adding to the spondee the two short (syllables) of the second (foot, an) anapaest, make it an ionic *a maiore* (foot) and the next (foot) a choriambus. And also when  
15 it begins either with an anapaest or with a dactyl the anapaestic (metron) can be used as a resolved ionic (metron), with what follows becoming a choriambus. This is why they also begin with an iambus in the anapaestic (metron), just like Archilochus in the (metron)

Ἐρασμονίδη Χαρίλαε,

- 20 as the second paeon too can be used in place of the ionic *a maiore* (foot) [in order that the anapaestic metron may not become dissimilar to the prosodiac (metron)].

- p 49 (§ 5) Now they avoid the spondees in the middle in order that the anapaestic (metron) may not become unlike the prosodiac (metron) which consists of ionic and choriambic. And using force one can even, if two spondees are in succession, as in Archilochus (168.1 W.)

- 5 ἄστων δ' οἱ μὲν κατ' ὀπισθεν,

making the first (foot) a molossus and taking it as equivalent to an ionic *a maiore* (foot), make the next (foot) a choriambus,—if it were not the case that of course in the prosodiac (metron) the contraction of the ionic (foot), that is, the molossus, does not occur.

- 10 (§ 6) One might suspect that Archilochus has yet a third difference to those (coming) after him, in that he seems to use an anapaest as the first (foot),

ἔρέω πολὺ φίλταθ' ἑταίρων, τέρψαι δ' ἀκούων (168.3–4 W.)  
φίλειεν στυγνόν περ ἑόντα, μηδὲ διαλέγεσθαι, (171 W.)

- 15 which those did not use. But it appears that he himself has not used it either: for both can with synecphonesis be converted into an iambus, and the impression of the anapaest has come about on account of the ionic diaeresis in each of the two (metra); therefore only the two differences  
20 mentioned before exist between the younger poets and the iambic poet Archilochus.

(§ 7) But when Cratinus in his *Archilochoi* says (11 K.-A.)

Ἐρασμονίδη Βάθιππε τῶν ἄωρολεῖων

he is unaware that this metron does not furnish a straightforward replica of Archilochus' *Erasmonides*.

- 25 (§ 8) This then is one of the asynartete (metra) in Archilochus.

ad H. xv.2–8/47.6–50.1

ad § 2

these too (καὶ τούτοις § 2/47.6), like the brachycatalect trochaic dimeter (H. vi.3/19.5–7) which is the second component of the second asynartete metron to be discussed in the present chapter (§ 8/49.25–50.13, below p.148 s.), the dactylic tetrameter catalectic into a disyllable (H. vii.2/21.13–4), and the anapaestic hephthemimer which is the first component of the asynartete metron which is to be discussed first (H. viii.7/27.7). Contrast H. vii.4/22.7–8 of the acatalect dactylic tetrameter which Archilochus is merely said to have made well-known (ἐνδοξον ἐποίησε 22.8), actually by using it as the first component of the second

asynartete metron to be discussed in the present chapter (§ 8/49.25–50.13, below p.148 s.).

**made** (ἐποίησεν 47.7) is used in the sense of ‘created’, ‘composed’ as said of poetical (or musical) composition, (not in that of putting together—although this too would apply here).

**anapaestic** (ἀναπαιστικοῦ 47.7): cf. p.147 below, on ‘anapaest’ 49.11–2.

**hephtthemimer** (ἑφθημιμεροῦς 47.7–8): see notes above, on x.2, p.100 on 32.5 s.v. ‘penthemimer’ and p.100 s. on 32.9, ‘hephtthemimer’, and cf. *Index*.

**hemiolion** (ἡμιολίου 47.8), containing the roots meaning ‘half’ and ‘whole’, i.e., one and a half. The scholiast (Choeroboscus) *ad* ch. xiii (p.246.15–8) refers to a definition of the hemiolion by Heph. as ‘that which is composed out of one foot and a half’, but the present instance, which is identical with the brachycatalect trochaic dimeter of H. vi.3/19.5–10, cf. also xv.8/50.2, evidently consists of one *dipody* or *syzygy* and a half.

**those (who came) after him** (οἱ μετ’ αὐτόν 47.11) will be exemplified by Sappho (§ 3/48.6) and by Cratinus (in this §, 47.17–22, and in § 7/49.20–4).

**the caesura** (τῇ τομῇ 47.12), i.e. that between the dimeter and the ithyphallic. The article as it stands, without further qualification—contrast ‘the caesura no matter where’ (τῇ . . . τομῇ ἀδιαφόρως 47.16)—carries a suggestion that one here has the caesura κατ’ ἐξοχὴν for this metron, but this is true only in relation to the particular analysis of it which precedes; on the prosodiac interpretation introduced in § 3 below a different caesura would be ‘the’ caesura *tout court*, and the fact that H. begins by giving this analysis is not to be explained as though he thought the other one illegitimate, but on the ground that it applies to the earlier form of the metron.

**in the anapaestic colon** (ἐν τῷ ἀναπαιστικῷ κώλῳ 47.13–4) and moreover not just in its first foot, which would not distinguish Archilochus from Cratinus, as appears from the latter’s fr. 360 quoted below (47.18–20), but ‘in the middle’ (ἐν τῷ μέσῳ) as is clear from the statement contrasted to the present statement, § 3/47.23–48.1, repeated § 5/48.24.

**no matter where** (ἀδιαφόρως 47.16) is a specific interpretation of a generic ‘no matter how’, literally ‘indifferently’.

*ad* § 3

**and . . . also** (καὶ μέντοι καὶ § 3/47.22–3) is meant to render both instances of καί. The μέντοι seems to balance μέν in the preceding § (τῇ μὲν τομῇ § 2/47.16); the distance from μέν created by the long quotation with metrical comment calls for something stronger than δέ, and the fact that a syntactically complete sentence intervenes in 47.21–2 motivates the use of καί as connecting particle, since this is appropriate to contexts in which the addition is significant rather than predictable.

**in the middle** (ἐν τῷ μέσῳ § 3/47.23–48.1) in its turn must be taken to refer to the second foot in the dimeter; see the example quoted in § 2/47.15.

**as considering** (ὡς ἡγοούμενοι 48.1–2): in using this expression of ‘as’ with a participle the author does not commit himself to an assertion that the poets in question themselves actually considered this dimeter as a prosodiac. It would be

impossible for us to decide whether their reflections on their own practice descended to this detail, though it is at least safer to rule this possibility out for Sappho than for Cratinus. However this may be, the reservation made by ‘as’ does not extend to the apposition ‘the (metron) out of an ionic (syzygy) and a choriambic (syzygy)’ (τὸ ἐξ ἰωνικῆς καὶ χοριαμβικῆς 48.2–3), which is most likely to represent H.’s own view; furthermore it is worth remarking that the avoidance of the spondee in this position, i.e., in the terms relevant to the prosodiac, the avoidance of the contracted form of the ionic *a maiore* first syzygy, tallies neatly with the restriction expressed in xi.2/35.13, above p.104, that in ionic *a maiore* metre molossi occur at the even-numbered places—just like the choriambi, which we also find exemplified in the prosodiac metron. It may be suspected, then, that the whole prosodiac analysis must be credited to H.’s account as his attempt, in its way not unsuccessful, to subsume the modifications of the metron in question under one heading; this would for one thing motivate his going on about it at the length he does.

**(the metron)** (48.1–2): actually a colon or a comma in the terms of π. and π., cf. above, p.133, note on xiv.1/44.9 s.v. ‘dactylic’; but in the context of the *E.* ‘metron’ is the operative word.

**prosodiac** (προσodiacόν 48.2), as we learn from the present chapter, is the name for a colon consisting of (1) either an ionic *a maiore* foot or syzygy or a second paeon (48.3–4, § 4/48.20–1) and (2) a choriambic syzygy; in a modern notation, xD. The scholiast *ad* 48.8 (p.154.11–21 C.) would admit a molossus as the first component but this appears to be excluded by H. xv.5/49.8–9.

**the . . . out of** (τὸ ἐξ 48.2) could in principle either (1) contrast the prosodiac metron here specified with other prosodiac metra, in which case ‘(prosodiac)’ should be supplied; or (2) simply define the prosodiac metron at the first occurrence of the name, in which case ‘(metron)’ must be supplied. H. mentions no other prosodiacs and, though this does not prove that he knew of no others, I have provisionally opted for (2).

**the ionic . . . first** (τῆς ἰωνικῆς . . . πρώτην 48.3–4): a variation of ionic *a maiore* metre acknowledged in xi.5(36.19–37.7, above, p.105) where the syzygies thus affected are called ‘second-paeonic (syzygies)’, just as the identical foot is called the second paeon below (§ 4/48.20).

**and it can . . . also if . . .** (δύναται δὲ καὶ . . . εἰ 48.4–5): SNELL paraphrases this ‘dass, wenn das erste anceps lang sei, der Einschnitt ein Element früher liegen könnte’ (p.42, n.11), as though a long first syllable were a necessary condition for word-end after the ‘third anapaest’; this reading renders the καὶ otiose, given that this particular word-end has been noticed and exemplified in § 2 above, and it derogates most of the meaning from the qualification ‘indifferently’ (ἀδιαφόρως 47.16) there applied to the treatment of word-end by the poets concerned. In my opinion the only way to make sense of this sentence is to take the καὶ to bear on the conditional clause, and to subsume the sentence into one period with the parallel sentence in the following § 4, ‘And also when it begins either with an anapaest . . . choriambus’ (δύναται δὲ κἀν . . . γινόμενων 48.14–7), with the following sentence ‘This is why they also begin with an iambus . . . &c.’ (διὰ τοῦτο 48.17 κτλ.) as a further extension as to content, albeit different syntac-

tically. On this view just as *καὶ . . . εἰ ἀπὸ σπονδείου ἄρχοιτο* 48.4–5 is balanced by *κἄν ἀπὸ ἀναπαισίου κἄν ἀπὸ δακτύλου ἄρχηται* 48.14–5, so *εἰς τρίτον ἀνάπαιστον διαιρεῖσθαι* 48.4–5 is balanced by *ὡς ἰωνικὸν λελυμένον παραλαμβάνεσθαι, τῶν ἐξῆς χοριάμβου γινομένων* 48.16–7. In other words, the treatment of word-end which is the first difference between Archilochus and later poets is by H. related to the prosodiac interpretation of the colon—just like the avoidance of spondees in the middle which is the second difference. The first difference has been stated in § 2, the second difference and the prosodiac conception in § 3; the first difference is elaborated in connection with the prosodiac interpretation from § 3/48.4 down to the end of § 4 (it would have made for clarity to have § 4 begin at 48.4 *δύναται*) and the second difference in § 5. We are left in the dark as to what we are to make of the lines from later poets whose caesura coincides with that in Archilochus, such as that from Cratinus quoted in § 2/47.20. It may be noted that the present section cannot plausibly be regarded as an excerpt; it appears to be lifted wholesale from one of H.'s fuller accounts of metra; contrast the likewise disproportionately detailed i.9 (6.16–7.14, above p.43 s.), where H. speaks of himself as having dealt with a subject, thereby showing that there we do have an adaptation of existing materials. There the detail is motivated by a polemical objective, here the reason may be didactic, with respect to the relative complexity of the subject, or it may be a partiality to an issue he had settled to his own satisfaction, cf. the conclusion of the note on 48.1–2 s.v. 'as considering', last page.

**divided (to end) in** (*εἰς . . . διαιρεῖσθαι* 48.4–5) might seem to be inadequate as a paraphrase, since what is in fact divided is the metron as a whole but what ends in an anapaest is only the first colon, so that it might seem attractive to take the metron as a whole (*τοῦτο* § 2/47.11, cf. *τὸ τρίτον* and *τὰ δὲ* 47.21–2) as the grammatical subject of *δύναται* and *διαιρεῖσθαι* and to expand the paraphrase to 'divided (to have the anapaestic colon (*τῷ ἀναπαιστικῷ κώλῳ* § 2/47.13–4) ending) in'. But I am not sure that H. was quite clear on this grammatical matter, and if he was I think almost everything in § 3 points to the anapaestic colon rather than the metron being the underlying subject; but even if we take the metron to be the subject here, we are still faced with the fact that H. in so many words speaks of the colon as being what is divided at the beginning of the next § 4. I have kept close to his wording to avoid prejudging the question of what precisely this dividing involves, for which see the next note.

*ad* §§ 3–4

**divided** (*διαιρεῖσθαι* 48.5, *διαίροιτο* § 4/48.10) is a form of the verb from which is derived the noun *diáiresis*, found in § 6 below (*διαίρεσιν* 49.18), which has remained a technical term of metrical analysis. Its meaning must be defined in relation to that of the verb 'to be cut' found in § 2 above (*τέτμηται* 47.21, translated 'has its caesura' p.140) and in § 15 below (*τέμνεσθαι* 52.20, translated 'have word-end' p.152), and of the noun from the same root, 'cut', 'section', found in § 2 above (*τομή* 47.12,16, translated 'caesura' p.140) and in §§ 18–19 below (*τομήν* § 18/53.15, § 19/53.23, *τομῆς* § 19/53.20, translated 'caesura' p.154).

In addition 'divide' is used twice by H. without this opposition: of anapaestic metre in general, as being 'divided per syzygy' or 'into syzygies' (*κατὰ συζυγίαν διαιρουμένου* viii.1/24.16, above p.83), and of a particular anapaestic metron which some critics 'divide per foot' or 'into feet' (*κατὰ πόδα διαιροῦντες* viii.8/28.4, above p.85). One striking fact that appears from a comparison of all these places is that the nouns *τομή* and *διαίρεσις* may refer to the same word-end; for an 'ionic diaeresis' is ascribed (§ 6/49.18) to two lines from Archilochus (quoted 49.13–4), of whom it was stated earlier (§ 2/47.12) that he 'has used the caesura throughout'; by implication the same diaeresis may be observed in a line from Cratinus (quoted 47.20) which is said (§ 2/47.21–2) to 'have its caesura (*τέτμηται*) in a similar way to those from Archilochus'. Yet a hypothesis as though the two terms were interchangeable would fail to take account of the equally striking fact that when H., in § 3, changes from *τέμνεσθαι* and its relatives to *διαιρεῖσθαι*, it is to describe a case of word-end coinciding with metron-end—in perfect agreement with the traditional distinction between the two terms (*pace* WEST 6, cf. 194). When we turn to ch. viii, however, we find reason to question the assumption that the 'dividing' of metra is a matter of word-end. In viii.8 it is unmistakable that it is not, for it is precisely by 'dividing in feet' that we are saddled with a discrepancy between word-end and foot-end: scanned as anapaestic the metron neatly observes metron-diaeresis, but viewed as a succession of pyrrhics it has word-end splitting several of its feet (the 1st, 5th, and 7th). In viii.1 'divided in syzygies' could be taken to include a reference to the metron-diaeresis generally recognized in anapaestic metre, but there is more to it: first, H. nowhere else in his chapters v to xiii on the nine classes of non-compound metra 'of a single species and of similar species' (*μονοειδῶν καὶ ὁμοειδῶν* xiii.8/43.5–6) pays the slightest attention to word-end, and secondly, assuming that he felt that anapaestic metre called for an exception to this rule does not yet give us his motive for incorporating the relevant statement as an adjunct in this particular sentence; whereas if we take the meaning to be that anapaestic metre is 'scanned in syzygies' in the sense that the unit which it is a repetition of is not, as with the preceding dactylic genre, the foot but the pair of feet, then the adjunct is indispensable because this way of scanning the metron is a necessary condition for arriving at six different endings (i.e., as many as the syzygy, in its eponymous form of two anapaests, has syllables); it is also indispensable because in this metre alone the scansion in syzygies is not indicated by a difference in the 'capacity' of the odd- and of the even-numbered places for feet respectively, as it is in *ia* and in *tr* metre.

It is an easy way out to pronounce the use of the verb 'divide' in ch. viii non-technical and forget about it. To account for all the evidence in the *E*. I submit the following: primarily *τέμνειν* relates to speech, *διαίρειν* to metre. *διαίρειν* is what we do when we put commas or vertical strokes in a metrical scheme. This may be done without reference to the utterances from which the scheme has been abstracted, from considerations bearing on the metrical or rhythmical structure, as shown in the scheme, only. An example of this procedure is the pyrrhichiac analysis discarded in viii.8. More often, however, a particular *διαίρεσις* of a metron is suggested by word-end. This may be the case with the division in

syzygies, not in feet, of anapaestic metre in general (viii.1), since this generally has word-end after every two feet but not after every odd-numbered foot as well. But the division suggested by word-end is not necessarily the division finally adopted—it may happen that it is not even a serious competitor or a viable alternative; thus the ‘ionic diaeresis’ of xv.6 amounts to nothing more than: word-end after a sequence of four syllables which, viewed in isolation, could be classed as an ionic *a minore* syzygy in its pure form, i.e., an ionic *a minore* foot; H. is not even induced by it to try whether an ionic analysis could be extended to the preceding part of the colon, nor is it at all implied that this so-called ionic diaeresis, i.e. word-end after an ionic *a minore* syzygy, is characteristic of ionic *a minore* metre itself—as in fact it is not, to judge by his own examples of that metre in ch. xii. There remain the cases where the διαρπεῖν or διαρπεῖσθαι is most obviously related to the traditional technical term diaeresis: xv.3/48.5, 4/48.10. Here the dividing is still plainly something done to the verse by a personal agent, but (1) it is implied that this person takes his clue from the word-end he finds (if he is a critic or student of metre), or makes his diaeresis by placing word-end at a particular place (if he is a poet); and (2) this dividing with the help of word-end marks off a colon which ends in a complete foot of the type the colon is named after, in one legitimate analysis of the colon at least, even if an alternative analysis is dealt with at length (in § 4). It is this second feature, which is not stressed by H., which has become the specific difference of diaeresis.

I have not discriminated between the active διαρπεῖν (viii.8/28.4 διαρποῦντες) and the medium διαρπεῖσθαι (xv.4/48.10 διαρπίτο). The two voices seem to be interchangeable in many of the uses of the verb distinguished by LSJ s.v., esp. sub III. Still it is probably no accident, as Professor C.J. RUIJGH suggests, that the middle voice is used where the subject is said to be concerned in the act as in an experiment which will increase his insight (εὐρήσει 48.10).

This conception of ‘dividing’ is very well compatible with the occurrence of the word ‘adding’ § 4/48.13, p.140 with note s.v., below.

**species** (εἶδος 48.8): the genus being the prosodiac, the specific difference could be either the diaeresis or the beginning. The latter is preferable, since this is focussed upon in the sequel, whereas we have just been told that word-end was distributed indiscriminately by the poets in question (§ 2/47.16). But perhaps the word should not be pressed; no other species is mentioned and so, particularly in view of the preceding words ‘this too’ (καὶ τοῦτο 48.8), little more than a specimen or an example may be intended. Cf. LSJ s.v., II, esp. vs. 11–5, and p.119 above, on xiii.1/40.3 s.v.

*ad* § 4

**adapting itself to** (ἐφαρμοζόν § 4/48.10) the metrical shape, i.e. adopting the shape or coming to coincide with the metron.

**adding** (προσθεῖς 48.13), i.e. in dividing the metron, as the, to a certain extent arbitrary, if not unmethodical, procedure explained last page and above.

**either with an anapaest or with a dactyl** (κἄν ἀπὸ ἀναπαιστού κἄν ἀπὸ δακτύλου 48.14–5): two resolutions of the ionic *a maiore* metron not earlier envisaged—the second with its resulting sequence of four short syllables unattested

and improbable—besides the pure ionic and the one with a short first syllable. On the other hand the contracted form of the ionic metron appears to be excluded, § 5/49.8–9, below.

**used as** (ὥς . . . παραλαμβάνεσθαι 48.16) implies that ionic is wanted, and anapaestic fills the need. H. is speaking from the point of view of the poets after Archilochus, who adopted no more of his practice than they could assimilate to their own conception of the metron as H. reconstructs it; even so it is hard to believe that H. speaks from observation; more likely he is pursuing his prosodiac alternative analysis to its weary end.

**this (is why)** ((διὰ) τοῦτο 48.17): i.e., the fact that this variety of what H. persists in regarding as anapaestic still happens to coincide with a form of the prosodiac metron. For the colon as *anap*, see viii.6–7/26.17–27.21, esp. § 7, above p.84 s. w.note on 27.20 s.v. ‘by synecphonesis’, p.87 s.

**the second paeon too** (καὶ τοῦ παιῶνος δευτέρου 48.20): cf. above, p.143, on § 3/48.3–4.

*ad* § 5

**now they avoid &c.** (παρατιοῦνται τοίνυν § 5/48.23) resumes the subject of the second difference between Archilochus and later poets, detailing the consequences of the prosodiac interpretation.

**which** (ὅπερ 49.2) must depend on ‘the prosodiac’ (τῷ προσοδιακῷ 49.1) even though it follows immediately upon ‘the anapaestic’ (τῷ ἀναπαιστικῷ 49.1). This is ensured by the content of the relative clause.

**using force one can . . . if it weren’t** (δύναται . . . τις βιάζόμενος . . . εἰ μή . . . 49.2–8): there is a slight contamination of (1) ‘one can, if one uses force’ and (2) ‘one could, but for the fact that’. The remark is a little self-defeating; at best it is equivalent to a counter-factual statement ‘if there were cola of the form – – – – – followed by word-end, they could be analysed as prosodics along with those beginning with a different foot’, in other words it illuminates a non-event: ‘that there are no cola – – – – – followed by word-end in the poets after Archilochus is not because these could not be analysed as prosodics’; and this undermines the proposition that the ‘spondees in the middle’ were avoided to safeguard the prosodiac conception of the colon. It so happens that there aren’t any, that is all.

**does not occur** (μὴ ἐμπίπτει 49.9): contradicted by the scholiast *ad* § 3/48.8, p.154. 11–21C., esp. vs.19; it is not clear on what grounds. It may be that he misunderstood H. at this point, or just did not read him with sufficient care.

*ad* § 6

**anapaest** (ἀναπαιστώ 49.11–2): it is in itself remarkable that a colon which is referred to as anapaestic (ἀναπαιστικῷ, -κόν § 2/47.7, § 4/48.9, 15, § 5/49.1) should not normally begin with an anapaest. Cf. H. viii.7/27.7–21, above p.84 s., where the anomaly was made more palatable by the fact that H. had first quoted later instances of the otherwise identical paroemiac metron which did begin with an anapaest: viii.6/26.20, 27.6.

**both** (ἀμφότερα 49.16) has no antecedent noun either in the context or im-



plied; it appears from the sentence that, though it could not be construed with 'feet', yet it must refer to feet (Gr. πόδες, masc.) rather than to metra (Gr. μέτρα, neuter, as ἀμφοτέρα).

**synecphonesis** (συνεκφώνησιν 49.16) is the subject of *E.* ii, above pp.49–52.

**converted** (περίστασθαι 49.17): the same verb in *A.Q.* i.23/46.21, likewise in the context of an 'impression' (φαντασία).

**impression** (φαντασία 49.17): see p.41 above, note on i.6/5.8 s.v.

**ionic diaeresis** (ἰωνικὴν διαίρεσιν 49.18) denotes word-end giving the syllables preceding it the metrical form of an ionic (i.e. *a minore*) foot. Cf. above, p.144 ss. on § 3/48.5,10 s.v. 'divided'. The reason why this diaeresis should suggest an anapaestic beginning is that it is the ending of anapaestic metra catalectic into a syllable: *H.* viii.2/24.20–25.1, § 5/26.14–6, § 6–7/26.17–27.21, p.83 ss. above.

**younger** (νεωτέροις 49.19–20) evidently refers to the same poets as 'those (who came) after (Archilochus)', cf. above p.142 on § 2/47.11.

**iambic poet** (ἰαμβοποιόν 49.20): the relevance of this qualification is to imply that the difference in metrical usage between Archilochus and later poets, in particular the melic poetess Sappho and the comic poet Cratinus, corresponds to a difference in poetic genre. We could translate 'lampoonist', cf. *Arist. Po.* 1451<sup>b</sup>14.

*ad* § 7

**this metron** (τοῦτο τὸ μέτρον 49.23) refers to a variety we have not been prepared for, whose first colon, appearing in DALE's synopsis under the name of 'choriambic enoplian', features only one double-short group. The connection with what precedes is loose, the paragraph seems to be an excursus. Miss DALE with good reason questions *H.*'s allegation that Cratinus did not notice the difference between his parody and the original.—Could the name Βάθιππε be related to the Aeolic form βαθόημι of the verb βοηθέω, making the α long? This would give us a spondee as third foot apparently not counting as a spondee 'in the middle' (cf. above, p.142, on § 3/47.23–48.1). But it is likelier that the parodist is taking a licence which is the converse, as Professor C.J. RUIJGH points out, of the substitution of – – – for – – – which is allowed in tragic *ia trim*, likewise to accommodate proper names. In either case this metron does not lend itself to an analysis as prosodiac 'out of an ionic and a choriambic' (§ 3/48.2–3, § 5/49.1–2) owing to the place of word-end, but if the α is short that is another reason.—Cf. DALE, *LM*, p.160<sup>2</sup> n.1.

*H.* xv.8/50.1–13

...another (one of the asynartete metra in Archilochus is) that out of a dactylic tetrapody and the same ithyphallic (metron), (188.1 W.)

οὐκέθ' ὁμῶς θάλλεις ἀπαλὸν χρῶα' | κάρφεται γάρ ἡδη;

- 5 the last (foot) of the tetrapody owing to the (syllable) at the end (being) indifferent also becomes a cretic (190 W.)

καὶ βήσας ὀρέων δυσπαιπάλους | οἷος ἦν ἐπ' ἡβης.

This metron occurs frequently in the younger (poets), as in Callimachus: (554 Pf.)

τόν με παλαιστρίταν ὁμόσας θεὸν ἐπτάκις φιλήσειν

- 10 but in Cratinus in the *Seriphians* the dactylic (metron) coming before the ithyphallic (metron) is no longer acatalect but catalectic into a two-syllable (foot): (225 K.-A.)

χαίρετε πάντες ὅσοι πολὺβωτον | ποντίαν Σέριφον.

*ad* *H.* xv.8/50.1–13

**tetrapody** (τετραποδίας 50.1), a length of four feet, both here and below § 24/55.16–7 of dactylic metre, one metre which is commonly scanned in single feet (καθ' ἓνα βαίνεται πόδα *A.Q.* i.23/46.3).

**indifferent** (ἀδιάφορον 50.5); see *Argument* 13 p.19, 16 p.24.

**this metre** (τοῦτο τὸ μέτρον 50.7) is this second asynarteton in Archilochus, not just the variety with long final syllable.

**catalectic** (καταληκτικόν 50.12): the classification presupposes the point of view from which the dactyl is essentially trisyllabic rather than essentially tetraseme. Cf. for this p.76 s. above, on *H.* vii.1/20.19 s.v. 'the last'. Without any context it is hard to tell how Cratinus himself intended the relation between his metron and that of Archilochus to be perceived, but it does not seem likely that the key to understanding this is in regarding Cratinus' variety as shorter. Archilochus was not just the first to use this asynarteton but also the first to use the second of its component cola (*H.* vi.3/19.6–7, above, p.70); of the first colon it is merely stated that, in the process, he made it well-known (*H.* vii.4/22.7–8, above, p.76).

*H.* xv.9/50.14–7

- 15 A third asynartete (metron) in Archilochus is (a metron) out of a dactylic penthemimer and an acatalect iambic dimeter (196 W.)

ἀλλὰ μ' ὁ λυσιμελὴς, ὦταίρε, δάμναται πόθος.

ad H. xv.9/50.14–7

**penthemimer** (πενθημιμεροῦς 50.15): cf. above, p.100, on H. x.2/32.5, s.v.

H. xv.10–3/50.18–51.19

A well-known episynthetic (metron) is also the dipenthemimer called *encomiologic*, which is out of a dactylic penthemimer and the iambic (metron) of the same length, and which has been used both by Alcaeus in a song beginning (383 L.-P.)

Ἦ ῥ' ἔτι Δινομένη τῷ Τυρρακῆῳ  
τᾶρμένα λαμπρὰ κέοντ' ἐν Μυρσινῆῳ

p.51 and by Anacreon in several songs (,e.g.,) (393 P.)

Ὀρσόλοπος μὲν Ἄρης φιλέει μεναιχμάν.

(§ 11) The converse of this is called *iambelegus*; we know of no one who has used it continuously but (we do know of its having been used) sporadically:

πρῶτον μὲν εὐβουλον Θέμιν οὐρανίαν (Pi. 30.1 M.),  
κείνων λυθέντες σαῖς ὑπὸ χερσὶν ἄναξ (Pi. 35 M.).

(§ 12) There also comes to be out of these the tripenthemimer called *Platonicon*, in which the two (metra) on either side are dactylic penthemimers and the (metron) in the middle is an iambic (penthemimer). This has been used by Plato in *Xantriai* (90 K.),

χαῖρε παλαιογόνων ἀνδρῶν θεατῶν ξύλλογε παντοσόφων.

15 (§ 13) The converse of this is the (metron) called *Pindaricon*,

ὅς καὶ τυπεὶς ἀγνῶν πελέκει τέκετο ξανθὰν Ἀθάναν (Pi. 34 M.),  
σοφοὶ δὲ καὶ τὸ μηδὲν ἄγαν ἔπος αἰνῆσαν περισσῶς (Pi. 35 b M.).

ad H. xv.10–3/50.18–51.19

**episynthetic** (ἐπισύνθετον § 10/50.18) is defined by the Scholiast *ad loc.*, p. 157.7–10, as ‘that (metron) which is composed out of different feet, at variance with each other as to their quantity, disyllabic and trisyllabic’. We are still discussing metra consisting of two cola, and we are to understand that one of

these cola is made up of disyllabic feet only, the other of trisyllabic feet only.—Although there is only one other occurrence of the actual *term* episynthetic (in § 24/55.16, referring to the metron discussed in § 8/50.1–13), the above would make all the metra discussed in §§ 1–13 episynthetic dicola and tricola. This is well compatible with the observation that the syntax of § 10 indicates that other episynthetic metra have gone before, while the construction of § 24 indicates that there the metra in the context are *not* episynthetic. That the term is introduced precisely at this point could be motivated with reference to what precedes: the three asynartete metra of §§ 2–9 have pride of place for a historical reason, they are the oldest of all, and the first two of them with their variations and developments (§§ 2–8) seem to be treated as examples for what may be observed in the genre as a whole; for the others H. returns to the systematic plan of the rest of the *E.*, but, given that Archilochus’ creations all belong to the same division in the system adopted by H., it was natural to finish that division first, even though this meant departing from the order he had imposed on the nine metres, with *ia* and *tr* coming before *da* and *anap*. With reference to what follows the term is in place here because the remaining episynthetic metra are found to be converted, as those of Archilochus were not in fact, and as the first subclass to be represented after the episynthetic, that of the metra which A.Q. calls *compound* (σύνθετα i.28/51.2), cannot be on principle—at least not so as to yield a new metron.

**encomiologic** (ἐγκωμιολογικόν 50.19), literally ‘of a praise-speaker’, presumably because the metron is at home in the dactylo-epitrite genre of the professional singers of praise: cf. Bacchyl. *Enk.* 20 B 2,3.

**converse** (ἀντεστραμμένον §11/51.3; §13/51.14) cf. A.Q. i.24/48.4 (ἀντίστροφον): not in the order of the components, for though this would account for § 11: the converse of any succession AB on this criterion is BA, it would not do for § 13, since the converse of ABA would still be ABA; rather, if we want to reduce both cases to the same principle, in the direction of the transitions between the two types of the component metra involved: one metron is the converse of another metron if it changes from single-short into double-short where the other changes from double-short into single-short, and vice versa.

**iambelegus** (ιαμβέλεγος 51.3) is a technical coinage, *-eleg-* deriving from *elegeion*, the name of the metron consisting of twice the penthemimer referred to, and *-us* (-ος) suggesting the substantive ‘line’ or ‘verse’ (στίχος) as subject.

**continuously** (ἐν συνεχείᾳ 51.4), i.e. in an unbroken series of items of the same form, the equivalent of ‘in lines’ (κατὰ στίχον) in stichic verse. Cf. above, p.138 on § 1/47.5 and *Index* s.v.

**sporadically** (δισπαρμένως 51.5): in the words of π. 4/60.1, without ‘order and cyclic recurrence’ (τάξιν καὶ ἀνακύκλησιν).

**converse** (ἀντεστραμμένον § 13/51.14): see above on § 11/51.3 s.v.

H. xv.14–5/51.20–52.23

When the dactylic penthemimer is taken twice the *elegeion* arises, but (with this restriction that) the second part of this always remains of seven syl-

lables, out of two dactyls and a syllable, but the first (part) has its two feet  
 25 capable of modification so that they become either dactyls or spondees, or  
 the first a dactyl and the second a spondee, or the other way round the  
 p 32 first a spondee and the second a dactyl. This is why the second (part)  
 reduplicated in any case produces the elegion but the first (part) does so  
 no longer when it does not consist of two dactyls: for instance (Call. 1.2 Pf.)

5 Νῆϊδες οἱ Μούσης οὐκ ἐγένοντο φίλοι

as to its second (colon) when reduplicated produces an elegion, but not  
 so as to the first. Consequently (the metron) it(self) becomes sometimes  
 of fourteen, sometimes of thirteen, and sometimes of twelve syllables.

10 (§ 15) Now the fourteen-syllable (elegion) has one form, (Call. 1.6 Pf.)

παῖσατε, τῶν δ' ἐτέων ἡ δεκάς οὐκ ὀλίγη,

similarly the twelve-syllable (elegion) has one (form), (Call. 1.20 Pf.)

τίκτεσθαι βροντᾶν δ' οὐκ ἔμόν, ἀλλὰ Διός,

15 but of the thirteen-syllable (elegion) there are two forms: sometimes the  
 dactyl (is the) first (foot), (Call. 1.2 Pf.)

Νῆϊδες οἱ Μούσης οὐκ ἐγένοντο φίλοι,

sometimes (it is the) second, (Call. 3.2 Pf.)

ῥέζειν, καὶ στεφάνων εὐαδε τῷ Παρίῳ.

20 And the elegion must have word-end at all events at the (end of the) one  
 of the penthemimers, otherwise it will be faulty, as Callimachus' (384 a  
 Pf.)

ἱερά, νῦν δὲ Διοσκουρίδew γενεή.

ad H. xv.14–5/51.20–52.23

**penthemimer** (πενθημιμεροῦς § 14/51.20): see above, p.100 on H. x.2/32.5  
 s.v.

**elegion** (ἐλεγείον 51.21), sc., presumably, metron; the same ending as in  
 iambeion (ἱαμβείον H. ii.3/9.15 &c.). The singular is generally used as here de-  
 fined, although it could conceivably refer to the distich or couplet—the only use  
 recognised in LSJ s.v.—at A.Q. i.29/52.11. The plural in ππ. i.1/63.6.

**capable of modification** (κινουμένους 51.23) or more strictly just 'modified':  
 the nearest parallel for this use of the verb κινεῖν 'to move' is as said of verbs

being *inflected*: LSJ s.v. I.3, referring to Apoll. Dysc.

**it(self)** (αὐτό 52.7), i.e. the elegion as opposed to its parts (μέρος above  
 p. 51.22).

**have word-end** (τέμνεσθαι § 15/52.20) or more literally 'be cut', related to the  
 technical term τομή 'cut, caesura, word-end' (cf. above p.144 ss. on § 3/48.5 s.v.  
 'divided'), not as used of a part of a metron set apart by word-end (as at A.Q.  
 i.28/51.4–5, translated 'section' above p.138), but with its usual reference to the  
 word-end, more precisely the word-end structuring the verse, itself.

**faulty as Callimachus'** (πεπλημμελημένον, οἷον τὸ Καλλιμάχου 52.21–2):  
 there is no indication that H. is aware that the irregularity is intentional—as it  
 no doubt is, expressing eloquently the inseparability of the twins, which defies  
 even the metrical necessity of word-end.

H. xv.16/52.24–53.4

25 Another asynartete (metron) [likewise] according to the first opposition (is  
 p.53 that) out of an acatalect iambic dimeter and the trochaic hephthemimer  
 called Euripideion, an example of which is the (metron) in the *Iobacchoi*  
 ascribed to Archilochus (322 W.)

Δῆμητρος ἀγνῆς καὶ Κόρης τὴν πανηγυρὶν σέβων.

ad H. xv.16/52.24–53.4

**the first opposition** (τὴν πρώτην ἀντιπάθειαν 52.24–5): see p.127 above.

**hephthemimer** (ἑφθημιμεροῦς 53.1): see above, p.100 s. on H. x.2/32.9, s.v.

**Euripideion** (Εὐριπιδείου 53.2), 'or Lekythion' (ἡ Λεκύθιον vi.2/18.7–8), as  
 it is nowadays more often called.

H. xv.17/53.5–11

Another (asynartete metron) smaller than this (one) by its last syllable is  
 that called fourteen-syllable Euripideion, as in Euripides himself (929 N.)

Ἐφρος ἡνίχ' ἱππότης ἐξέλαμψεν ἀστήρ

and in Callimachus (227.1–2 Pf.)

10 ἔνεστ' Ἀπόλλων τῷ χορῷ τῆς λύρης ἀκούω.  
 καὶ τῶν Ἑρώτων ἡσθόμην ἔστι κάφροδίτη.

ad H. xv.17/53.5–11

**fourteen-syllable** (τεσσαρεσκαιδεκασύλλαβον 53.6–7): the epithet serves to distinguish the present Euripideion not from the fifteen-syllable metron of the last paragraph, which is not called Euripideion, but from the second colon of that metron, which is

H. xv.18–9/53.12–54.6

Another asynartete (metron) similarly according to the first opposition (is that) out of an acatalect trochaic dimeter and an iambic hephthemimer, 15 which if one transposes the caesura becomes a procatalectic trochaic, (Sappho 132 L.-P.)

ἔστι μοι καλὰ πάϊς χρυσέοισιν ἀνθέμοισιν  
ἔμπερῇ ἔχοισα μορφάν, Κλεῖς ἀγαπατά,  
ἀντὶ τὰς ἐγὼ οὐδὲ Λυδίαν πᾶσαν οὐδ' ἔραννάν.

20 (§ 19) Of the second of these (metra) it is plain from its caesura that its composition is such as has been stated above, out of the acatalect trochaic dimeter and the iambic hephthemimer, but the first on account of having its caesura a syllable earlier has become procatalectic, out of a trochaic hephthemimer

25 ἔστι μοι καλὰ πάϊς

p. 34 and the acatalect (trochaic) dimeter

χρυσέοισιν ἀνθέμοισιν,

and the third (is composed) out of a hypercatalect (trochaic dimeter)

ἀντὶ τὰς ἐγὼ οὐδὲ Λυδίαν

5 and a brachycatalect (trochaic dimeter)

πᾶσαν οὐδ' ἔραννάν.

ad H. xv.18–9/53.12–54.6

the first opposition (τὴν πρώτην ἀντιπᾶθειαν 53.12–3): see above, p.127. Note that only the first of the three varieties listed involves an opposition.

hephthemimer (ἑφθημεροῦς 53.14): see above, p.100 s., on H. x.2/32.9 s.v. which (ὅπερ 53.14): the relative chosen in the Greek indicates, I think, that

the metron with the different word-end and analysis is still the same asynartete metron.

**transposes** (παράλλαξι 53.14): to change the place of, so that it comes out beside the place it had originally, or so that it comes out on the other side of the same (place for a) syllable.

**procatalectic** (προκαταληκτικόν 53.15,23), i.e. with (a form of) catalexis before the end (of the asynartete metron as a whole); the word does not however apply to all metra with internal catalexis, for the 'compound' (σύνθετα A.Q. i.28/51.2, above p.138 with note p.139) ones of two identical cola are called *dicatalect*, 'doubly having left off' (§§ 23–4 explicitly p.55.8, 13–4, §§ 25–6 by implication). The demarcation of neither of these terms is completely clear from these two occurrences for each, but the name 'procatalectic trochaic' implies that both cola are *tr*, and the most likely supposition is that 'procatalectic' is reserved for metra whose second colon is *acatalect*. In this case the third variety quoted 53.18 and analysed § 19/54.3–6 is no more procatalectic than the form described first (53.12–3, § 19/53.19–22) but exemplified secondly (53.17).

**plain from its caesura** (δῆλον ἀπὸ τῆς τομῆς § 19/53.19–20): in some cases word-end indicates how an asynartete specimen-metron is to be divided, and this division is decisive for the further analysis. Thus word-end could be said to constitute, as a specific difference, a subspecies of an asynartete species; yet the species exists independently of word-end, constituted by a particular succession of long and short syllables alone. It may even happen that there is no word-end coinciding with any tenable interpretation of the metron; then the poet has 'linked the phrasing together' (συνῆψε τὴν λέξιν § 26/56.1), with the Greek verb from which derives the noun *synapheia* which is still in use, though now it extends to cases in which there is word-end, but not hiatus or *brevis in longo*. In §§ 18–9 we have, in a less complex way because no other difference than that in word-end is considered, much the same situation as in §§ 2–7, which are clarified by the parallel.

**its composition is** (σύκειται 53.20): the result, but also the action of composing. The phrasing suggests that the component cola are not merely theoretical units of analysis but real units of actual composition.

**has become** (ἐγένετο 53.23), starting from the *tr* + *ia* form as somehow primary; or 'has emerged as, has turned out to be', starting from the constituent parts. The first alternative is favoured by the analogy of the metron discussed in §§ 2–6 above, p.139 ss., whose first colon is referred to as 'the anapaestic (metron)' (τὸ ἀναπαιστικόν § 4/48.9, 15, 18, § 5/49.1) whether its end coincides with word-end or not.

**hypercatalect** (ὑπερκαταλήκτου 54.3): VON WILAMOWITZ, *Sappho und Simonides* p. 20 n. 1, holds that Λυδίαν is pronounced as two syllables, with a synizesis which PAGE dismisses as an 'unauthorized expedient'; the putative synizesis would have to be classed with that of H. ii.2/8.21–9.1. Could it be that the line is not an asynartete metron but a brachycatalect trochaic tetrameter to be understood as a catalectic form of the first metron? For other suggestions see PAGE, *S. & A.* p. 131 s., n. 4, where H. is first chastised, then plagiarized.

H. xv.20 – 1/54.7 – 18

Anacreon made the ithyphallic follow not upon an iambic (metron) but upon a choriambic (metron) admixed with the iambic (syzygies): (387 P.)

10 τὸν λυροποιὸν ἠρόμην Στράτιν εἰ κομήσει.

(§ 21) Longer than this (one) by its last syllable is the (asynartete metron) called Cratineion: this is (composed) out of that admixed choriambic (metron) whose second (syzygy) is iambic, and a trochaic hephthemimer, (Cratinus \*361 K.-A.)

15 Εὖτε κισσοχαῖτ' ἄναξ, χαῖρ', ἔφασκ' Ἐκφαντίδης  
πάντα φορητὰ, πάντα τολμητὰ τῷδε τῷ χορῷ  
πλήν Ξενίου νόμοισι καὶ Σχοινίωνος, ὦ Χάρων.

ad H. xv.20 – 1/54.7 – 18

not upon an iambic (οὐκ iamβικῶ 54.7), an iambic metron being what one would expect the ithyphallic to follow upon, on the presupposition that we are still discussing asynartete metra according to the first opposition. The ithyphallic turned up in the last example of the metron of the preceding two paragraphs, where it followed upon a colon which was not iambic either, but like itself trochaic, so that the metron was actually not according to an opposition but merely an alternative form of one that was.

the iambic (syzygies) (τάς iamβικάς 54.8): the article as in H. ix.1/29.4 where this mixed metre is introduced. The force is presumably 'the well-known', specifically 'those which the choriambic metron is well-known to be associated with'.

longer (μείζον § 21/54.11), literally 'greater'.

that choriambic whose second (syzygy) is iambic (χοριαμβικοῦ τοῦ τὴν δευτέραν iamβικὴν ἔχοντος 54.12 – 3): for iambic after choriambic not at the end of the metron cf. H. ix.3/30.11 – 6. The second § of the same chapter quotes dimeters of *cho* + *ia*, but those are catalectic.

hephthemimer (ἐφθήμεροῦς 54.14): see above, p.100 s. on H. x.2/32.9.

H. xv.22/54.19 – 55.6

- 20 Now the pure Cratineion is such as this, but the comic poets have made it multiform: they employ the spondees occurring in the iambic and trochaic (metra) against the order in the central syzygies, the trochaic (one) and the iambic (one). Eupolis in his *Astrateutoi* even composed the  
25 species in the most disorderly manner, for at some places he makes things such as these, (37 K.)

ἄνδρες ἑταῖροι, δεῦρ' ἦδη τὴν γνώμην προσίσχετε  
εἰ δυνατόν, καὶ μὴ τι μείζον πράττουσα τυγχάνει,

p.55 at other places like this, (38 K.)

καὶ ξυνεγινόμεν ἄει τοῖς ἀγαθοῖς φάγροῖσιν

so that the whole of it becomes an admixed choriambic (metron) similar to this (metron) by Anacreon (386 P.)

5 Σίμαλον εἶδον ἐν χορῷ, πηκτίδ' ἔχοντα καλήν

and at other places he used yet other very disorderly forms.

ad H. xv.22/54.19 – 55.6

pure (καθαρόν 54.19), i.e. regular: see *Index* s.v.

made (πεποιήκασιν 54.20): cf. p.142 above on § 2/47.7 s.v.

multiform (πολυσημάτιστον 54.20) metra are the subject of ch. xvi, but § 6 there on the Cratineion adds nothing to the present § except a reference more specifically to the parabasis of the play cited.

the order (τάξιν 54.22) said to be transgressed is the limitation of the spondee to the odd places for feet in iambic metra (H. v.1/15.17 – 9) and to the even places for feet in trochaic metra (H. vi.1/17.17 – 18.1): in the first line of the fragment quoted in lines 26 – 7 below both of these restrictions are trespassed against, in the second line the second restriction only.

disorderly (ἄτακτο- 54.24): the same word in π. 4 and ππ. iii.4; there 'without any order' (π. 4/60.1 τάξιν... οὐκ ἔχει), here and at 55.6 below specifically 'against some particular order' (above, 54.22 παρὰ τάξιν).

so that (ὥσθ' 55.3), i.e. as an implication of the last example quoted.

the whole of it (ὅλον αὐτό 55.3), literally 'it as a whole': the metron is no longer seen as an asynarteton, a compound of two (self-contained) cola.

admixed (ἐπίμικτον 55.3): cf. p.93 above on ix.1/29.4 s.v. 'admixed with'.

similar (ὅμοιον 55.3): the exact parallel would have been another line by Anacreon quoted by H., ix.3/30.14, above p.92

ἐκ ποταμοῦ πᾶνέρχομαι πάντα φέρουσα λαμπρά.

The present example is metrically indistinguishable from this if the α in καλήν is scanned long, as it is in the 'natural' Ionic dialect and as it tends to be in the artificial, literary Ionic of epic poetry; if it is short, as it tends to be in lyric and tragic poetry, it appears that H. prefers an illustration in which the 'choriambic' or double-short movement is even more marked. The question what Anacreon's usage was concerns us in so far as it affects the question what H. was likely to know of Anacreon's usage. It seems to me that in none of the instances

of καλός in Anacreon listed in the index to Page's edition the α absolutely requires to be measured *short*; perhaps *long* α is likelier for most of them; but more fundamentally it may be doubted whether Anacreon felt himself bound to any consistency in his treatment of this syllable. H.'s view is equally uncertain, but it may be suggested that the very fact of his using a different example hints at a different interpretation, since his normal practice when different contexts give him occasion to exemplify the same metrical species is to use the same example: compare iv.2/13.13 with vii.3/22.4; vi.3/19.9 with vii.4/22.10 and with xv.8/50.3; viii.7/27.10 with xv.2/47.10; and x.2/32.10 with xv.23/55.11.

forms (σχήμασι 55.6) as defined p.131 above on xiv.1/43.17.

H. xv.23–6/55.7–56.3

(There is) also the doubly catalect (asynartete metron composed) out of the catalectic antispastic dimeters which Pherecrates has made one and in 10 his *Corianno* calls an anapaest folded together (79 K.)

ἄνδρες πρόσχετε τὸν νοῦν | ἐξευρήματα καινῶ  
 συμπτύκτοις ἀναπαίστοις

'Pay attention, men, to an invention unheard of, anapaests folded together!'

(§ 24) And the doubly catalect (asynartete metron) out of the iambic hephthemimers Callimachus (has made one): (*Epigr.* 39.1–2)

15 Δῆμητρι τῇ πυλαίῃ τῇ τοῦτον οὐκ Πελασγῶν.

This he placed in front of the following episynthetic (asynartete metron composed) out of a dactylic tetrapody and an ithyphallic (*Epigr.* 39.3)

Ἀκρίσιος τὸν νηὸν ἐδείματο | ταῦθ' ὁ Ναυκρατίτης.

(§ 25) And the (doubly catalect asynartete metron composed) out of two 20 ithyphallics Sappho has made: (127 L.-P.)

δεῦρο δὴν τε Μοῖσαι | χρύσειον λιποῖσαι.

(§ 26) And that out of the choriambic hephthemimers (ending) in the iambic close the same poetess (has made): (112.1–2 L.-P.)

25 ὄλβιε γαμβρέ, σοὶ μὲν | δὴ γάμος, ὥς ἄραο.  
 ἐκτετέλεστί, ἔχης δὲ | παρθένον, ἃν ἄραο.

p 56 At some place too she has linked the phrasing together: (112.4 L.-P.)

μελλίχροος δ' ἐπ' ἡμερτῶ | κέχυται προσώπῳ.

So much, also, about the asynartete (metra).

ad H. xv.23–6/55.7–56.3

**doubly catalect** (δικατάληκτον 55.8) or 'twice catalectic': cf. above p.155 on § 18/53.15 s.v. 'procatalectic'. Although H. has listed other asynartete compounds of two catalectic cola, the term seems to be reserved for metra whose cola are identical, i.e. (1) of the same metron and (2) of the same size. This includes, besides the four metra yet to be dealt with, the elegeion discussed in §§ 14–5, unless this is ruled out by the fact that its component cola do not admit (3) of the same modifications.

**made one** (ἐνώσας 55.9) cannot be used in the special and stricter sense of ἐνώσις in § 1, where it is denied to all asynartete metra by definition (47.4, above p.137 with note p.138 s.v. 'not...either'), but must mean just to make something by a combination.

**an anapaest folded together** (σύμπτυκτον ἀνάπαιστον 55.9): apparently H. thinks that the plural used by the poet refers to a plural number not of feet but of lines, so that to a single line, and thereby to the species, belongs the same name in the singular, and 'folded together' means something like 'combined' or 'united', 'made one', like the preceding word ἐνώσας. The discrepancy between his classification as antispastic and the poet's name of anapaests does not worry H. There is an alternative account: in Sch. Pi. *Ol.* 4 str. 7<sup>10</sup>, either Alexandrian or Byzantine in origin, the spondees are called 'anapaests folded together', which should not be taken (as HERMANN *Doctr. Metr.* p. 603 took it) to exclude that a metron was called 'anapaests folded together' if *one* double-short element in each colon remained uncontracted. Neither analysis is particularly appropriate to the verse it is applied to; in fact that given to Pindar approaches more nearly the intentions of Pherecrates, and all that could be said in justification of H.'s is that it allows the component colon precisely the scope for variation in the first 'foot' which is functional in many other contexts. Cf. p.101 above on x.2/32.9 s.v. 'Pherecrateion'.—It may be noted that it is possible to analyse the metron either as acatalect --, ---, -- or as syncopated or headless anapaestic ---, -- --. Word-end in the dimeter which gives the name favours the latter interpretation and suggests that the 'folding together' is what happens to the first half, i.e. (1) loss of one double-short element (--) and (2) contraction of the remaining double-short element.

**hephthemimers** (ἐφθημιμερῶν § 24/55.13): see p.100 s. above on x.2/32.9 s.v. (has made one) (55.14) has to be derived from the preceding § 23/55.9 where the Greek text has the participle of the same verb, or '(has made)' must be supplied from the following § 25/55.19–20, which in principle is less likely.

<sup>10</sup> Boeckh 2/1 p.107 (1819 ed.), not repeated in the editions of Drachmann or of Irigoin.

**episynthetic** (ἐπισυνθέτου 55.16): see p.150 s. above on § 10/50.18; this particular species in § 2/50.1–13 with another, metrically identical, specimen from Callimachus in 50.9.

**the... in the iambic close** (τῶν εἰς τὴν ἱαμβικὴν κατάκλειδα § 26/55.22–3) are the catalectic dimeters similarly characterized ix.1/29.5 and exemplified ib. § 2/29.18–22 (p.91 above).

**linked the phrasing together** (συνῆψε τὴν λέξιν 56.1), cf. p.155 above on § 19/53.19–20 s.v. 'plain from its caesura'. The modern conception is that one word by 'overlapping' (WEST 6, cf. 194) links two cola together; H.'s words betray a slightly different perspective: the poet does not allow the division into two metrically 'unconnected' members to split the utterance at the linguistic level as well.

H. xvi.1/56.6–9

*Multiform (metra)*

Multiform are called all those (metra), which admit a multitude of forms according to no accountable method but according to nothing but the arbitrary preference of the poets who have used them. Worthiest of mention among these are the following: . . .

ad H. xvi.1/56.6–9

**multiform** (πολυσχημάτιστα 56.6) is opposed to 'pure' (καθαρόν) by H. E. xv.22/54.19–20, to 'in its pure form' (καθαρῶς ἐσχηματισμένον) E. x.4/34.4–5. Accordingly three of the five species named (*priap* § 2/56.10, *glyc* 3/56.20, *cratin* 6/58.5) are described as variations on metra treated in the preceding chapters, the other two are at least referred to genres treated earlier (*epion* 4/57.11–2, *epicho* 5/57.18–9). A multiform metron is a subspecies of the homonymous metron-species as a whole, but a genus in relation to a number of forms (σχημάτων 56.7, cf. xiv.1/43.17 w.note s.v., p.131 above). The category is heterogeneous, cf. *Argument* § 17 above p.25 s., but the chief specific differences of these metra in H.'s terms are (1) *sp* in unusual place (all species; § 3 esp. 57.4) and (2) *cho* in unusual place (§ 2/56.10–1, 17–9, § 3/56.22–57.4, § 6, cf. xv.22/55.1–3, above p.157). (1) implies that in one 'place for an *ia* or *tr*' the place for a short syllable admits a long; so in all these cases there is one syllable more which admits variation than in the pure metron; the differences between these metra and the 'limping' varieties of *ia* (v.4/17.1–13, above p.65 s. w.note p.67 s.v.) and *tr* (vi.2/18.16–9) which presumably explain why these are not likewise dealt with in the context of the corresponding 'pure' metron are (a) that Hipponactean cholosis is limited to the last syzygy of the metron, and (b) that in Hipponax's 'limping' metra the anomaly is carried through consistently, so that it constitutes a subspecies which allows no greater freedom than the 'pure' species. The cases of (2), *cho* instead of *tr* or of *ia*, presumably differ in the same way from the 'pure' species on the one hand and the 'admixed' species on the other hand, of *cho* and *antisip* metre. The § 3 on Corinna includes metra which are not accounted for by (1) or (2): see note p.163 ss. below on 56.20 s.v. 'Glyconeia'.

H. xvi.2/56.10–9

. . .the Priapeion, which uses for its second (syzygy) not only an iambic but also a choriambic (syzygy). Also they sometimes make the antispast, (which is) the first (foot) of the whole metron, end in a spondee, whether it begins with an iambus or with a trochaeus, in accordance with what has  
15 been granted, or with a spondee; as in Euphorion of the Chersonesos (CA p.176):

οὐ βέβηλος, ὃ τέλεται τοῦ νέου Διονύσου,  
 κᾶγώ δ' ἔξ εὐεργεσίης ὠργισμένους ἤκω,  
 ὀδεύων Πηλοῦσιακὸν κνέφαϊος παρὰ τέλμα.

ad H. xvi.2/56.10–9

the **Priapeion** (Πριάπειον 56.10), in its pure form (καθαρῶς ἐσχηματισμένον 34.5) with iambic second syzygy, H. x.4, above p.97, is contrasted with a 'pure' antispastic catalectic tetrameter (καθαρόν 33.15–6), i.e. one with antispastic second syzygy. The allegedly 'pure' Priapeion has been understood as a period of two cola, one glyconic and one pherecrateion (DALE, *LM* p.134<sup>2</sup>); the 'multiform' specimens could be analysed on the same lines as consisting of a choriambic dimeter ('acatalect', H. would add; 'B', DALE would add) and a pherecrateion, and the responsion of *cho dim B* to *glyc* is an established fact, see e.g. Eur.*El.* 167–89 ~ 190–212 and cf. DALE, *LM* p.135<sup>2</sup>, and see Corinna 654 P. and cf. MAAΣ § 33.4c, and SNELL p.37<sup>4</sup>.

the **antispast** (τὸν ἀντίσπαστον 56.11): the word-order would be considerably more natural if we should read 'of the antispasts' (τῶν ἀντισπαστῶν).

sometimes (ἔσθ' ὅτε 56.12): it is not specified whether there is any correlation between the incidence of the antispast with spondaic ending as first syzygy and that of the choriambic second syzygy: if we assume that it is possible for a syzygy of *tr + sp* or for an antispast with a 'pure' ending to precede a choriambic second syzygy, then it follows that some of the 'forms' which the multiform subspecies of the Priapeion may assume are at the same time forms of one or two subspecies of epichoriambic, i.e. the subspecies constituted by a *tr* first syzygy and a *cho* second syzygy (A.Q. i.28/51.12–5, above p.128) and that constituted by *antisip* first and *cho* second syzygy (A.Q. i.28/51.16–7, ib.), even though H. describes only catalectic trimeter lengths of admixed epichoriambic which as such can never, as the Priapeion does, contain a second choriambic sequence.

**granted** (δεδομένον 56.14) not to the antispast, or more precisely to the antispastic syzygy, for this admits at the beginning all three feet indiscriminately and the pyrrhic to boot (x.1/31.16–8, above p.96), but to a syzygy of four syllables the last two of which are both long: an iambus or a spondee placed before these two long syllables (– – – – and – – – – respectively) does not yield a syzygy admitted in *any* metre but this very species of 'multiform' metra and that of § 5 below; by contrast a trochaeus before two long syllables – – – – yields a perfectly regular trochaic syzygy of seven time-units 'granted' in several metres.

H. xvi.3/56.20–57.10

And similarly in the Glyconeia too such forms are used, e.g. in the (metra) of Corinna (655 b 2–5 P.)

καλὰ γέροι' αἰετομένᾳ  
 Ταναγρίδεσσι λευκοπέπλοις.  
 μῆγα δ' ἔμῃ γέγαθε πόλις  
 λιγυροκωτίλαις ἐνοπαῖς.

p.57

Thus also the following (655 b 15)

καὶ πεντήκοντ' οὐψιβιάς.

5 And further she has used yet more forms (675 P.)

(a) δούρατος ὥστ' ἔφ' ἵππῳ.

(b) κατὰ μὲν βριμούμενοι.

(c) πόλιν δ' ἐπράθομεν.

(d) † προφανείς' γλόκου δέ τις ἔδων.

10

(e) πελέκεσσι δονεῖται.

ad H. xvi.3/56.20–57.10

**Glyconeia** (Γλυκωνεῖον 56.20): the name must apply to the first four metra quoted in this §, it may apply to the fifth, and it may additionally apply to the last five. To the first three (56.22–57.1) it is appropriate on H.'s definition of the antispastic genre on the condition that one allows (1) for one resolution in the first 'foot of two syllables', whereby this is realized in the form of three short syllables, and (2) for a choriambic second syzygy, and the fourth (57.2) falls into line as soon as one accepts the scholiast's assurance (164.13–4) that -ou- in the second syllable is prosodically equivalent to the single u found in other dialects.

As to (1), this is a phenomenon unparalleled in the chapter on antispastic, though a comparable resolution is attested for choriambic (ix.3/30.6–10); it could be a ground for calling the metron 'multiform', and if it was, then we should expect the same difference to obtain between the present metron and the choriambic metron just cited, as between metra with 'the spondee against the order' and on the other hand 'limping' metra (cf. p.161 above on 56.5–6 s.v. 'multiform'), i.e. that the resolution in the so-called Glyconeia is not consistent but an optional licence, an additional opportunity for variation rather than a constraint differently defined.

As to (2), the choriambic replacing the iambic second syzygy would neatly parallel the first of the two specific differences of the multiform Priapeion (§ 2/56.10–1, last page); accordingly we have the same equivalence here between *glyc* in the stricter sense and what DALE called *cho dim B*, that was noted above (on § 2/56.10 s.v. 'Priapeion').



The two halves (1) and (2) of our interpretation of the 'multiform' character of these four Glyconeia are not equally compatible with H.'s fifth example (57.4), which is now known to belong to the same, apparently largely stichic, poem. As to the second syzygy there is no difference between the five but for the realization of the indifferent final syllable as short in 57.1, but as to the first, there is so little in common between the present line and the preceding ones, that condition (1) becomes both insufficient and unnecessary. This evidently cannot be taken to imply, in spite of the word 'thus' (ὥδε 57.3), that (2) was in H.'s view the specific difference of multiform Glyconeia, for this would fail to explain (a) why H. thinks it serviceable to add yet another example and, more fundamentally, (b) why he regards the present line as a Glyconeion at all, for the feature distinguishing this one not only from those preceding but also from the 'pure' *glyc* is, in H.'s conception, that the second *foot* – ~ characteristic of antispastic, to which the *glyc* belongs, is replaced. So two ways are open to us: either (I) to define a wider range for variation allowed to multiform *glyc*, or (II) to take it that 'thus' (ὥδε 57.3) has no reference to the preceding examples or to 'Glyconeia' (Γλυκωνείων 56.20) but only to the more general subject of multiform (πολυσημάτιστα § 1/56.6) metra—like 'such' (τοιαῦτα 56.20, see note *ad loc.*) if this is understood correctly below. It seems to me that (II) will do only as a *pis aller*, first because it does not so much solve as defer the problem of relating the fifth example to the context, since if it is not a *glyc* then neither are presumably the remaining five lines, and the question comes to be why H. sets this one apart, and secondly because it does not do justice to the fact that the second syzygy is metrically identical in all five specimens considered so far.

I submit, then, that the fifth line cited from Corinna by H. is intended to exemplify another variation allowed in multiform *glyc*, i.e. (3) the antispast ending in a spondee; this is, like the choriambic second syzygy, one that has been attributed to multiform Priapeia in the preceding § 2, which explains why it is not, any more than this choriambic, named explicitly in the present §. If this is so, then the first four and the fifth examples mutually confirm that the licences involved in their first syzygies are facultative, as was postulated above, last p.; it must be conceded that this cannot be said of the choriambic second syzygy, whether in the five lines preserved by H. or in the, admittedly very defective, papyrus. But even if this characteristic was found throughout the poem, it would still not affect its classification as multiform; at most, in the case that there are other multiform *glyc* whose second syzygy is not *cho*, or at least not consistently, it would make the present *glyc* a sub-species of multiform *glyc* with a non-optional variation analogous to Anacreon's *cho* cited before (p.91 s.: ix.3/30.6–10) and to Hipponax's 'limping' *ia* and *tr*.

By contrast I do not see how any of the five remaining lines, whether in the form in which the manuscripts give them or as emended by successive editors, can be fitted into any conception of glyconic, except just possibly the third one (57.8) if it is taken to include the first word of the next line *προφανείς*, as it has been taken by Bergk and by Page; none of the remaining four is even of *glyc* length, i.e. is an catalectic dimeter.

However, it remains to be seen whether these lines are collected here merely

because, like the preceding five, they are from Corinna and do not fit into any pure, i.e. non-multiform species, or whether they resemble each other or the preceding five. The scholiast proposes (164.18–9) that they are *brachycatalect* multiform antispastic dimeters, and goes on to contradict this himself as to the brachycatalect part, but the antispastic part makes orthodox Hephaestionic sense for (c) if it is allowed that mute  $\pi$  plus liquid  $\rho$  make the preceding  $\epsilon$  long by position, for (d) if we leave *προφανείς* at the beginning of this line,<sup>11</sup> and for (e) in the version of most manuscripts *πελέκεσσι δονεῖται* as well as in that of the scholium, assuming resolution, *πελέκεσιν δονεῖται*. For (a) the scholiast has to retreat to the position that the 'final trochaeus' of the first antispast is 'twisted'—or 'turned backwards' (*ἄνω στρέψας* 164.20, subject the antispast), humouring his readers and himself by adding that the 'ending' (*ἀπόθεσις*) is antispastic. If we accept a spondaic antispast, it is only a small step to accept an iambic one, i.e. one ending in an iambus, but it is still a step, and if it makes the syzygy coincide with a choriambus the analysis may not be found illuminating; still it might be H.'s own, and within the limits of his system it cannot be faulted if the line in question formed part of a context of lines which were likewise measured off as catalectic dimeters and in which the choriambic or d-component usually followed two anceps elements. Unfortunately we do not know the context of any of these five lines. Finally, (b) (= 57.7) is not in the scholium and does not square with anything we have by now learnt to expect from antispastic metre; if there is any metrical context in which it is equally at home with (a) and (c)–(e) it must presumably be some form of dactylo-epitrite metre. To conclude, these ten lines make it hard to subscribe to the unanimous verdict of C.M. BOWRA (*OCD*), R. KEYDELL (*kl. Pauly*) and E.-M. VOIGT (*LAW*), that Corinna's metres are simple; it seems that any attempt to reduce the last five lines to one denominator even among themselves is doomed to remain speculative, and if it must be credited that H. granted the title of *glyc* to them as well as to the first five, this was no more than a flourish of despair.

**such** (τοιαῦτα 56.20) probably refers backward to 'multiform' *πολυσημάτιστα* § 1/56.6 rather than forward to 'e.g.' (οἷον 56.21: οἷα would make a different case). H. is not likely to refer more specifically to the multiform metra of § 2, since the two classes do not have all that much in common.

**Thus** (ὥδε 57.3) normally refers forward, but here if it has any meaning at all it implies that H. analysed the cola of the *preceding* fragment (56.22–57.2) on the same lines as the present one. The choice of this word rather than οὕτως could be explained, as Professor C.M.J. SICKING suggests, by a form of 'attraction' exerted by τόδε.—See p.164 above on 56.20 s.v. 'Glyconeia'.

**more** (πελείουσιν 57.5) implies that the following cola are (1) all different from the preceding examples, and (2) each different from the other. See p.163 above on 56.20 s.v. 'Glyconeia'.

<sup>11</sup> We may either (1) adopt γλύκου from MS I, or (2) allow for a spondaic antispast, or (3) take it that γλούκου, being the Boeotian spelling of γλυκύ, represents two short syllables—although this is not countenanced by the scholiast as far as the second syllable is concerned, which in his view begins a choriambus.

H. xvi.4/57.11–7

And presumably they also composed the epionic (metron) called *komikon* (as) multiform; most (of all) in this (metron) that disorder is frequent which has the spondees at an even-numbered place of the iambic syzygies, 15 as in Eupolis in *Golden Race* (290 K.)

ὦ καλλίστη πόλι πασῶν ὅσας Κλέων ἔφορᾷ,  
ὥς εὐδαίμων πρότερόν τ' ἦσθα, νῦν δὲ μᾶλλον ἔσθῃ.

ad H. xvi.4/57.11–7

presumably (τάχα 57.11): see below on 57.12 s.v. 'multiform'.

epionic (ἐπιωνικόν 57.11–2) as combining iambic syzygies with ionic ones, but not resembling any of the 'pure' epionics of H. xiv.3–7/44.19–46.21. The only 'even place' at which spondees are found is the first even place of each verse; H. appears to regard the lines as composed of (1) a spondaic variety of an iambic syzygy, (2) an ionic *a minore*, (3) an iambic syzygy, (4) a catalectic ionic *a minore*. They could be described as periods of two cola, the first pendant, the second blunt, each consisting of a *cho* component – – – preceded by three syllables; the second example has word-overlap between the cola. From the fragments 291–2 it appears that the number of syllables, not of time-units, is the constant.

multiform (πολυσημάτιστον 57.12): predicative, 'composed in many forms'. Unlike the preceding multiform metra this one is not opposed to a 'pure' variety of the same name, which may explain why H. adds the qualification 'presumably' to his classification of the metron as multiform.

that... which (ἡ 57.13) has 'disorder' (ἄταξία 57.13) as subject, which requires 'has' (ἔχουσα 57.14) to convey something like 'involve' or 'produce', as its compound παρέχουσα would more readily do. I would prefer to drop the comma preceding the article in C.'s text (57.13).

the (spondees at the even-numbered place) (τοὺς σπονδείους ἐπ' ἄρτιου χώρας 57.13), i.e. the phenomenon or fact of having spondees at that place. The definite article is used because we have met with this phenomenon earlier, or perhaps because metra containing iambic syzygies, and therefore epionic metra too, are statistically likely to include some spondees, which makes it natural to speak of 'the spondees in the iambic syzygies'; it is not repeated before the adjunct ἐπ' ἄρτιου χώρας because this phrase is predicative.

H. xvi.5/57.18–58.4

The epichoriambic called Eupolideion too is multiform, in which they 20 make the trochaic (syzygies) admit the spondee against the order, and sometimes also they compose a pure antispastic (foot), e.g.

p.58 εὐφράνας ἡμᾶς ἀπέπεμψ' οἰκάδ' ἄλλον ἄλλοσε  
(fr.com.ad. 53 K.),  
ὁ σῶφρων τε χῶ καταπύγων ἄριστ' ἤκουσάτην  
(Ar.Nub. 529).

ad H. xvi.5/57.18–58.4

Eupolideion (Εὐπολίδειον 57.18): another metron with 'opposition' not mentioned in the chapter on such metra, ch. xiv. If we compare it with the epichoriambic metra which are mentioned in that chapter (§§ 1–2) we may conclude that H. would analyse the present specimens as catalectic tetrameters consisting of (1) either a trochaic or an antispastic syzygy, at the discretion of the poet, (2) a choriambus, (3) a trochaic syzygy, and (4) a trochaeus and the indifferent last syllable, adding the qualification that the trochaic syzygies can have a long second syllable, a feature which is exemplified for the first but not for the third syzygy. We come to gauge the extent of the multiformity of this species only when we compare the whole parabasis of Aristophanes' *Clouds* (518–62), doubtless known to H.: it then turns out that both in the first and in the third syzygies the only restrictions on the freedom of the poet are that the third syllable is invariably long and that the first and second syllables are never both short; otherwise all possible combinations occur, except that – – – is not found as a first syzygy. It is possible to claim that H. has prepared us for this only if we take it that in mentioning trochaic syzygies with the spondee 'against the order' H. presupposes that regular trochaics are allowed (*a fortiori*?), and that in mentioning a 'pure' antispastic in this context of multiform metra and irregular trochaic syzygies he presupposes that admixed antispastic metra and antispastic syzygies affected with the corresponding irregularity are likewise allowed.

order (τάξιν 57.20): the same as in H. xv.22/54.22, see above p.157.

antispastic (ἀντισπαστικόν 57.21): in view of τροχαϊκάς in 57.19 and σπονδείον in 57.20 we might have expected either ἀντισπαστικήν (i.e. συζυγίαν), or, since a foot (the spondee) has just been mentioned, ἀντίσπαστον. As it stands the text presupposes 'foot' (ποδά); a 'pure' antispastic foot is one that is not affected by any of the variations mentioned earlier in this chapter (§ 2/56.12–5), nor with a 'pyrrhic' as 'first foot', i.e. of the form – – – which is admitted in the chapter on *antisip* (x.1/31.16–8). Such a pure foot begins the second of H.'s examples below.

H. xvi.6/58.5–11

And the Cratineion too, the asynartete (metron) out of a choriambic and a trochaic (metron), is multiform. The parabasis in Eupolis' *Astrateutoi* as a whole will suffice to show this, lest we become lengthy with quoting 10 examples. So much about the metra; next we have to speak about (the) poem.

*ad* H. xvi. 6/58.5–11

**as a whole** (πᾶσα 58.8): all that remains of this whole is what H. has preserved (xv.22/54.26–7, 55.2, above p.157).

**so much...poem** (τοσαῦτα...ῥητέον 58.10–1): see *Argument* 2–4 above, p.5 ss.

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## GREEK INDEX

The following index to the *Encheiridion* and the smaller writings and fragments ascribed to Hephaestion as well as to the account of metrics found in Aristides Quintilianus is less than an *index verborum* but more than a list of technical terms of metrics, covering as it does all the more significant words found in the *E.* and in the relevant section of A.Q., and providing a complete *index locorum* to these two texts for the words it does include. It lists occurrences in the opuscula of words used in the same sense in the two principal texts but excludes words found in the opuscula only and occurrences in the opuscula of words found in the principal texts with radically different senses.

At the same time it serves as an index to the commentary, bold numbers referring to a note on the word in question at the place indicated. Numbers in small type refer to *lines*, ordinary numbers to *pages* of the relevant Teubner edition.

Abbreviations confined to the *Index*, excluding common grammatical terms, are:

|         |   |
|---------|---|
| ass.    | associated with (not necessarily in the contexts cited) |
| def.    | definition  |
| dist.   | to be distinguished from                                |
| expl.   | explained   |
| non-t.  | non-technically (opp.: t.t.)                            |
| opp.    | opposed to (not necessarily in the contexts cited)      |
| qu.     | quotation   |
| spec.   | species   |
| specif. | specified   |
| subj.   | subject   |
| syn.    | synonym(ous with)                                       |
| t.t.    | technical term  |

## A

ἀδιάφορος syllable **14.15** def., 16.4, 17.5, 21.1, **22.19** non-t., 22.23, 29.7, 43.16, 44.24, 45.20, **50.5**  
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*ion*  
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 (non-t. A.Q. 41.9)  
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*id.* κατὰ τὸν ἀ—ν χαρακτήρα, 46.15 *epion a min*  
 opp. καθарός  
 Ἀνακρέοντειος 16.9, 16.16 *dim (ia) cat* τὸ καλούμενον Ἀ—ν, 55.4  
 ἀνάλογον A.Q. 45.5  
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A.Q. 45.31, **48.4** def., 51.23, 25, 26  
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 ἀντικείμενος A.Q. 49.3 τὸ ἀ—ν τούτῳ (*ia*) τροχαϊκόν, 51.17 τῇ πρὸς αὐτὴν (*epichor*)  
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 Cf. ἀντιπάθεια  
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 With A.Q. 51.3 ἐκ δυεῖν μέτρων ἐν ᾧ—εἰ κῶλον cf. H. xv.1/47.5 δύο κῶλα. . . ἀντὶ ἐνὸς μόνου παραλαμβάνηται στίχου  
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 Ἀριστοφάνειος 27.24  
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 —of syllables, gen. of 'foot' at 8.8, opp. λεκτικός 8.8  
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 π. 63.19, 65.15.22, 66.14, 68.18.23  
 σημ. 73.17, 18.19, 74.6, 9.18.22  
 Most often to state that *entire* ἄσμα-τα have been written in one particular metron. Authors mentioned are Anacreon, Sappho, Alcaeus, Alcman, Timocreon, and Bacchylides.  
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(μετρικά ᾄ—α π., ππ.)  
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## Γ

Γαλλιαμβικόν metron 38.13  
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## Λ

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51.10, 20, 55.16  
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 δύνασθαι A.Q. 41.13  
 (non-t. e.g. A.Q. 41.9)  
 ass. ἰσοδυναμεῖν A.Q. 41.12  
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## E

ἐγκωμολογικόν metron 50.19  
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 A.Q. 47.27, 48.11, 28, 50.8, 18  
 ass. διαφορά  
 εἰκότως, οὐκ 26.25  
 opp. ἀπεικότως A.Q. 43.24  
 ἐκθλίβειν A.Q. 43.8  
 ἐκκαϊδεκασύλλαβος see -σύλλαβος  
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 ἐκπληροῦν A.Q. 42.22 μακρὰς χρεῖαν (π. 72.6 with a concrete object στροφῆν)  
 ἐκτείνειν A.Q. 41.25  
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52.2, 6, 20  
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A.Q. 47.16, 52.11  
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*ἐλλείπειν* A.Q. 46.13 πούς  
οἱ περὶ περιτεύειν A.Q. 46.14 συλ-  
λαβή, πλεονάζειν 46.15 πούς  
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49.9, 54.21  
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*ἐμφράττειν* A.Q. 43.22  
*ἐναντιοπαθεῖν* A.Q. 43.23  
*ἐναντίος* A.Q. 49.30 subst. τὸ ἐ—ν, 51.14  
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*ἐντελής* A.Q. 42.29, 44.6  
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*ἐξάσημος* see -σημος  
*ἐξασύλλαβος* see -syllabow  
*ἐξάχρονος* see -χρονος  
*ἐξελέγγειν* 6.21  
*ἐπάγειν* 19.11, 36.15, 42.10, 54.8  
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*ἐπάλληλος* A.Q. 49.7  
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*ἐπίγραμμα* 2.11, 15.1  
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*ἐπιδέχεσθαι* 56.7 subj. πολυσχημάτιστα  
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*ἐπικός* 26.21  
Cf. *ἐπος*

*ἐπικράτεια* A.Q. 41.22 *δίφθογγοι*. . . κατ'  
ἐ—ν γινόμεναι)  
*ἐπιλαμβάνειν* A.Q. 42.28 aor.  
*ἐπίληπτος* 15.1  
*ἐπιλογισμός* 56.6  
*ἐπίμικτος* of metra 29.4 πρὸς τὰς  
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*ἐπιπολῆς* A.Q. 41.15  
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ment of a quantity.  
*ἐπίσημος* of metra 16.8, 17.1, 18.6,  
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βικὴ ἐπτάσημος*, *Ῥόδιος*, 19 τέταρτος  
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*μονογενής*, 37.16 δευτέρος  
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pass. 7.16, 37.17; act., subject poet  
44.8  
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A.Q. pass. 42.5, 7, 43.4; pass. +  
dat. 44.8; act., subject metron 49.30;  
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A.Q. 51.12 def.  
*ἐπιωνικός* metron 44.19, 45.16, 46.4,  
57.11  
A.Q. 51.8  
*ἔπος* metron 3.20, 4.2, 15, 6.17, 9.9, 16,  
21.6, 23.3 Αἰολικόν  
π. 60.4  
π. 65.11  
fr. 5/78.15  
*ἐπτάσημος* see -σημος

*ἐπτάστροφος* see -στροφος  
*ἐπτασύλλαβος* see -σύλλαβος  
*ἐπτάχρονος* see -χρονος  
*ἐπφθός*, 6 21.14, 22.3  
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*Ἐραμονίδης* 47.10, 48.19, 49.24  
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an instance of an *asynartete* metron  
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name is used to refer to the metron  
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*εὐρημα* 17.3, 44.5  
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31.1, 11, 32.14  
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*εὐτονος* A.Q. 43.13  
*ἐφαρμόζειν* 48.10 ptc.  
*ἐφθήμερης* see -ήμερης

## H

-ήμερης: sc. μέτρον  
*πενθήμερες* 22.1, 32.5, 44.9,  
50.15, 20, 51.10, 20, 52.21  
A.Q. 49.1  
*διπενθήμερες* 50.18  
*τριπενθήμερες* 51.8  
Another tr. is the Πινδαρικόν  
*ἐφθήμερες* 22.5, 27.11, 32.9, 35.8,  
39.19, 47.7, 53.1, 14, 21, 24, 54.14,  
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*ἡρώων* sc. μέτρον A.Q. 47.11  
*ἡχεῖν* A.Q. 41.7 ptc., subj. *στοιχεῖα*  
*ἡχος* A.Q. 41.5, 42.26, 43.⟨7⟩, 13  
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*Θεοπόμπειον* metron 42.12  
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*θεωρεῖν* A.Q. 51.27  
ass. γνῶσις τῆς ἐπισκέψεως, κατανό-  
ησις, συνοράν

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*ιαμβεῖον* 9.15 qu., 19.11  
σημ. 76.4, 5  
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*ιαμβέλεος* 51.3  
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54.7, 8, 13, 21, 24, 55.13, 23 κατάκλεις,  
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π. 60.4  
π. 65.11  
σημ. 75.6  
fr. 3/77.21, 4/78.12  
A.Q. 45.31, 48.16, 49.16, 27, 30,  
50.1, 12, 51.9, 11, 14  
*ιαμβοποιός* 16.1, 20.2, 49.20  
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28.13, 20, 30.7, 43.16, 48.17, 49.17,  
56.13  
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*ιδιάζειν* A.Q. 41.14 ptc., subj. ἡμίφωνον  
*ἴδιος* 29.7  
A.Q. 42.3  
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*ἰπωνάκειον* metron 32.19  
*ισοδυναμεῖν* A.Q. 41.12  
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*ἴσον* 50.21  
π. 60.4  
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οἱ περὶ πλεονάζειν τοῖς χρόνοις  
*ισόχρονος* A.Q. 46.17, 47.6, 48.6, 21,  
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16, 20, 49.2, 7, 8, 18  
π. 65.19  
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A.Q. 44.27, 45.32, 50.4,  
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καθαρός 28.8, 29.3, 31.18, 33.15, 35.4,  
37.11, 38.19, 39.19, 46.7, 13, 54.19,  
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ass. ὀρθός  
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καθηγεῖσθαι A.Q. 42.30  
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69.25  
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περατοῦν)  
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ληκῦθιον metron 18.7  
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τεχνικός τῆς μουσικῆς λ.  
'proportion, ratio' 45.9 λόγον ἐπίτρι-  
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ζον  
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ποιεῖ τὸν λόγον

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